

Hepcat in crisis

Friends of '60s icon
Allen Cohen hold
hep C benefit at GAMH [p.34]

Scratch the surface

Sarah Han on the woman
behind Meow Meow
and the Meow Meows [p.63]

Spooktacular!

Our fiendishly complete
guide to Halloween and
Día de los Muertos [p.93]

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Oct. 22-28, 2003 • Vol. 38, No. 4 • FREE

GUARDIAN

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Our 37th-anniversary special

Poverty amid plenty

San Francisco is a rich city, with 11 billionaires
and endless million-dollar houses. So why are
poverty and homelessness so persistent? [p.16]

Tough times: Vance Maxwell Elliot, 73,
lives on an \$800-a-month veterans
disability pension, most of which is
eaten up by rent on a small room at the
gritty Aranda Hotel in the Tenderloin.

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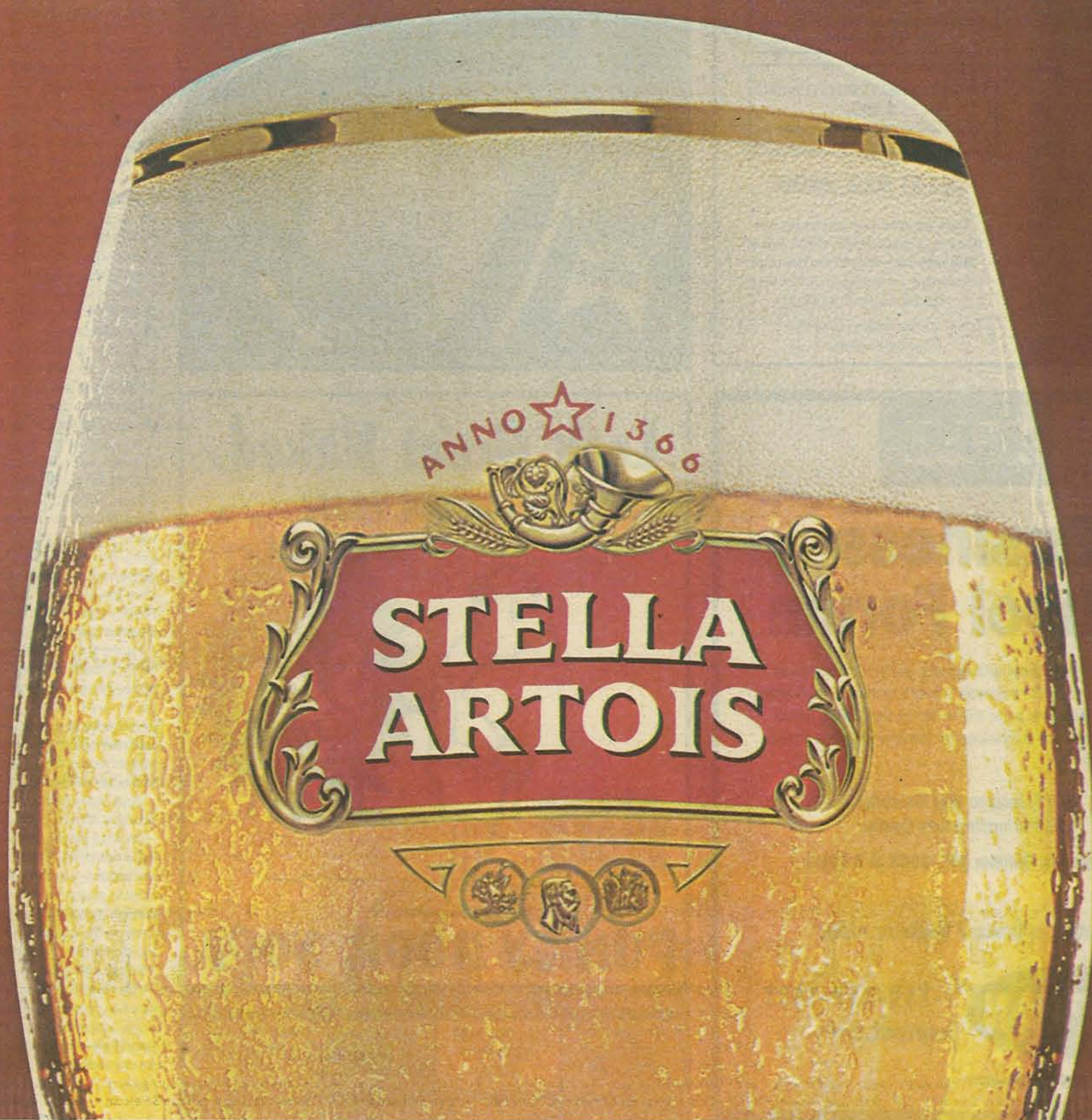
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in this issue

In the late 1960s, then-governor Ronald Reagan announced a plan he described as a compassionate solution to mental illness. He was going to "deinstitutionalize" the mentally ill, move them from the isolation of state hospitals back to their communities, where they could be closer to their families and receive more appropriate treatment. The problem was he didn't want to spend the money to provide that treatment (that might have meant asking for more taxes from the rich) — so instead, thousands of mentally ill people were dumped into cities like San Francisco that didn't have the resources to take care of them. Just walk around the streets these days and you can see the results.

Gavin Newsom is running for mayor on a very similar platform. In the name of compassion ("Care, not cash"), he wants to cut off welfare payment to homeless people and ban them from panhandling. But he won't commit to raising the tax money to provide the services that would replace cash grants.

That's going to create a disaster. And it's typical of the utterly backward approach to poverty that's become almost mainstream thinking in this supposedly liberal city.

As we report in this special anniversary issue, there's widespread poverty in this wealthy city, from the Potrero Hill housing projects to the Tenderloin to the streets and parks where homeless people are forced to sleep. It's not a mystery why this is happening, why a city like San Francisco has far more homelessness and poverty than similar cities in other Western countries. The government — at the federal level, the state level, and yes, the local level — has abandoned poor people, refused to spend the money it would take to provide decent education, welfare, and especially affordable housing to keep human beings from sleeping in makeshift shelters on the sidewalks.

And Newsom and his allies are acting as if the victims are at fault.

In San Francisco, we've found, housing is one of the keys to poverty: when a minimum-wage job doesn't come close to paying the rent and leaving enough money for food, people starve, sleep on the streets, or live crammed together in tiny, substandard dwellings. That's at least partially city hall's fault — for years, San Francisco officials refused to protect affordable housing stock, control rents, or slow gentrification. If we can stop Newsom, maybe we can start to turn that around.

Tim Redmond
tredmond@sfbg.com

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Snapshot of poverty Vance Maxwell Elliot. By Corbett Miller (p.17)
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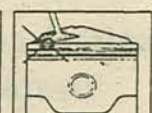
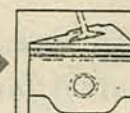
Most manufacturers recommend replacing every
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letters to the editor

Tom is still faithful

In your endorsement you suggest that Tom Ammiano has moved to the center [Endorsements, 10/15/03]. The Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club, long known to be the most progressive Democratic club in town, endorsed Tom for mayor because he has remained faithful to his progressive values. The perception that he's moved to the center does not recognize the distinction between moving to the center and reaching out to others who may disagree with progressives. We support Tom because of this, not despite this. Tom has shown maturity by understanding the importance of hearing from people who may disagree with him. These are the qualities that we support, and we proudly endorse Tom for mayor.

Robert Haaland
San Francisco

Harvey Milk Lesbian, Gay, Bisexual,
Transgender
Democratic Club president

Gonzalez is a winner

I am highly disappointed by the Bay Guardian's endorsement of Angela Alioto for mayor.

Matt Gonzalez has the best chance of defeating Newsom in a runoff. (A recent poll confirmed Gonzalez, not Alioto, neck and neck with Newsom in a runoff). Gonzalez can articulate to the downtown boys the wisdom of responsibly paying more taxes to help the communities of our city. Gonzalez has the freshest, most progressive and workable solutions to our city's most intractable problems, like the homelessness and housing crisis. Gonzalez is a

no-nonsense, honest politician without any hidden agendas and beholden to absolutely no one but the disenfranchised communities of San Francisco, whose needs have been long abandoned by the current mayor.

Sujung Kim
San Francisco

Greens are the way

Green candidate Peter Camejo was the class and conscience of the recall. He raised issues of working people, immigrants, and the environment that other candidates ignored. He respected opponents and audiences, while others engaged in name-calling and mud-slinging.

Our corrupt two-party system may never allow California to have a Green governor. But San Franciscans can still elect a Green mayor. As president of the Board of Supervisors, Matt Gonzalez has consistently fought for low-income workers, small businesses, and a cleaner environment. He has gotten the board to cooperate and solve long-standing problems.

Democratic politics as usual brought us Governor Arnold Schwarzenegger. Greens like Matt Gonzalez are the way forward for San Francisco and California.

David Spero
San Francisco

Alioto's no progressive

There is one word to describe the Bay Guardian's endorsement of Angela Alioto for mayor: pathetic. Your disjointed endorsement neglected to mention, even in passing, her positions on housing, development, and

land use; the most significant issues facing San Francisco today (sorry, it's not public power). Alioto's "Housing Opportunities for Working People," from her Web site, proposes contradictory recommendations with one central thesis: the S.F. affordable-housing crisis can be developed away by private developers unhindered by impediments like inclusionary zoning. It is no wonder that Alioto is Joe O'Donoghue's girl in the race. Why is she yours?

Ron Morgan
San Francisco

Beyond public power

I was stunned to see the cover of your Oct. 15 issue endorsing Angela Alioto for mayor as "the one who can make sure, right here and now, that Gavin Newsom is not the next mayor of San Francisco." While I applaud the intention to stop Newsom, your choice of Alioto is marginal at best. In fact, your decision seems to be based primarily on her support for public power, since she certainly doesn't carry the progressive banner on many other issues and still comes across poorly in public despite spending thousands of dollars for expensive political consultants.

In the end, you have made your choice, but I find it sad that the Bay Guardian has become such a repetitive one-issue paper (yes, we're all aware of the Raker Act) that you have trivialized what used to be an important left-progressive endorsement for the sake of public power. I can only hope that you will pull your head out of the waters of Hetch Hetchy sometime soon and reclaim your voice representing interests of the poor, working class, and communities of color in San Francisco. And in doing so, you may also want to remind yourselves that you should be supporting political movements, not simply pushing your own.

Colin Smith
San Francisco

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BY LLOYD DANGLE

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THE SAN FRANCISCO BAY

GUARDIAN

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Bowl of discontent

Labor-management conflicts at popular Berkeley grocery store build as union vote nears

By Rachel Brahinsky

After months of bitter disagreements with managers over working conditions, 221 employees of Berkeley Bowl Marketplace are scheduled to vote Oct. 30 on whether to form a union at the alternative grocery store, known for its fresh local produce and aisles of bulk foods.

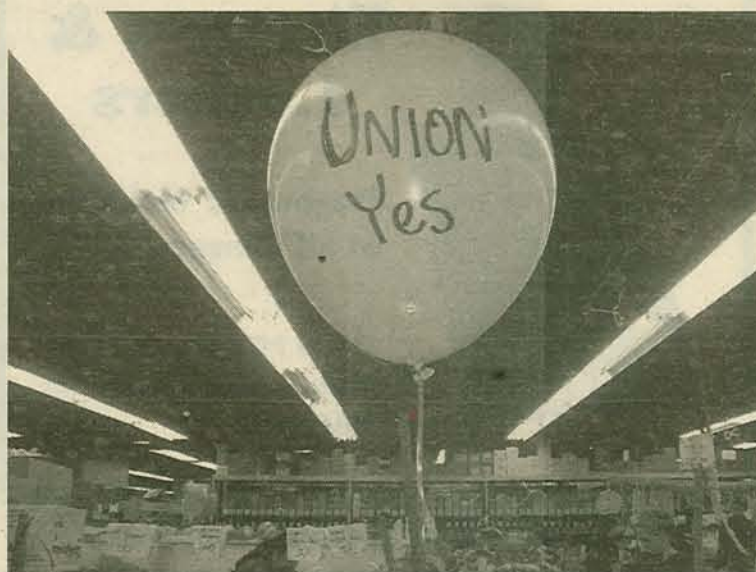
The vote comes after an organizing and education campaign in which pro-union workers publicly accused owner Glen Yasuda of unfair treatment in handing out wages, benefits, and promotions. Yasuda would not personally respond to my repeated requests for comment, so what I know about the union drive, and the conditions that apparently spawned it, comes from the workers themselves.

Pro-union employees began talking about organizing a union late last year. Citing a lack of job security, favoritism, and lower average pay than the industry standard, former employee Chuck McNally told me the store was ripe for an organizing drive. "No policies are laid out clearly," he said in July, soon after he was fired from his job as a dairy clerk. "Basically you're told, 'There's the door. If you don't like it, leave.'"

Since workers began talking openly about organizing back in May, managers have engaged in a concerted internal campaign to squash the union effort, according to representatives of the United Food and Commercial Workers Local 120, which is leading the drive. Memos and flyers from the management have subtly — and overtly — discouraged union involvement. One flyer, handed out when union members were gathering the required signatures from interested employees, read, "little card, big trouble." Another explains how the election process will work and assures employees they can still vote no on the union — even if they signed a card in the past supporting the idea.

This behavior mirrors that of employers facing union drives nationwide. Some 75 percent hire antiunion consultants, and 92 percent force employees to attend antiunion meetings, according to the *Nation*.

It's also all too common for workers involved in union activity to be fired, though it's illegal for the firing to be tied to union activity. In the case of Berkeley Bowl, workers say the Sept. 19 firing of produce worker Arturo Perez was a signal from management that it's willing to flex its muscle against pro-union staffers. Perez said that after many months of what he called unfair treatment — in which newer employees were promoted over him and he was passed over for raises — he was fired for buying marked-down beans at too low a price. His termination notice, which he shared with me, gave no other reason for the firing. Perez told me his managers said he should have paid about 40 cents more than he did.



Floating an idea: Berkeley Bowl union supporters make their point.

Perez said he was told to stay away from the store. "I was incredibly humiliated. But I knew the consequences when I started all this."

After he was let go, cashiers staged a 15-minute walkout in protest Sept. 21 in the middle of a busy shopping day. Since then, managers have been pulling employees aside for private meetings. Cashier Daniel Hague said that a few days after the walkout, he was called in for a meeting with Lea Hyke, the newly hired human resources director.

"She said we were 100 percent entitled to our opinion, but not to walk out, hang flyers, and not to talk about the union with customers," he told me a few days after the action. "If I talk to customers or employees about it, I can be fired. It's heavy. They're telling us basically to shut up or go."

In late September, after Perez's firing, I went to the store to again try to get Yasuda's side of the story. Instead of Yasuda, Hyke came out to speak with me. When I asked about Perez and the union drive, she said, "Our policy is not to discuss our employees with anyone. I have no other comment than that. There's no story here."

But workers say there is a story. "How did we garner such quick interest in the union? All we did was walk around with numbers from unionized grocery store contracts," produce worker Eric Feezeel said.

An analysis by the UFCW shows that union grocery wages start in the \$9 range but move up a pre-agreed scale to as much as \$20 to \$29 an hour, depending on the position. Berkeley Bowl employees earn \$9 to \$13 an hour, according to UFCW organizer Jeremy Plague. The *East Bay Express* reported Oct. 1 that some staffers make \$19.50 an hour, but Plague notes the higher wage only applies to managers, who aren't part of the bargaining unit.

Even so, Plague and pro-union workers said they don't expect the independent store to exactly match wages paid by large chains. As Plague put it, "The

real issue with wages is the absolute lack of any sort of guideline or structure for getting raises."

Beyond wages, Berkeley Bowl's apparent lack of consistency in issuing health insurance plans has also been cited as a problem. Baggers, for example, are considered temporary employees. So even if they stay with the company for years, working full-time, they are never eligible for health care. The *Express* quoted manager Dan Kataoka as saying all but seven

of Berkeley Bowl's approximately 200 full-time workers have had health benefits in recent months. But the union disputes this, and Kataoka didn't return my call.

But according to Plague, Berkeley Bowl changed its health care policy dramatically just this month. In the past workers were told not to work full-time so the company could avoid paying for health benefits. But now, just weeks before the union vote, all employees working 32 hours or more each week have health benefits — and they don't have to pay a dime.

The fight is happening against the backdrop of the labor struggle going on in southern California. There, some 10,000 UFCW-affiliated grocery workers are on strike, and another 60,000 have been locked out by employers. Berkeley Bowl managers have used that dispute to scare employees, issuing a memo declaring, "Don't let the union mislead you! A strike can happen here!!!"

Meanwhile the union effort has received support from Rep. Barbara Lee, Sen. Barbara Boxer, and several members of the Berkeley City Council. An Oct. 27 rally with Dolores Huerta is planned to generate further community awareness on the eve of the vote. Workers say they hope the public attention will help pressure Yasuda into acting neutrally toward the union, because the organizing drive is not aimed at killing the business.

"People are organizing because they care about this store," Feezeel said. "No one denies the store is awesome. It is one of a kind." ♦

E-mail Rachel Brahinsky at rachel@sfbg.com.

Campaign Watch

Gonzo goes negative When Sup. **Matt Gonzalez** started talking about jumping into the mayor's race in late August, he assured activists — alarmed that his move might fracture the left and undermine the bid of fellow supervisor **Tom Ammiano** — that he had no beef with the longtime progressive leader and would not attack him on the campaign trail.

Rather, Gonzalez said, he saw the need to enter because many political insiders expressed concern that Ammiano just can't beat Sup. **Gavin Newsom**. Gonzalez stressed that the three progressives — Ammiano, former supervisor **Angela Alioto**, and himself — should focus their attention on attacking neoliberal front-runner Newsom and even pledge to endorse whomever among them makes it into a runoff.

So Ammiano supporters were horrified when a campaign piece pitching Gonzalez arrived in voters' mailboxes Oct. 16 tarring Ammiano as a washed-up candidate who "had [his] chance." The mailer featured a chart comparing the votes of Ammiano, Gonzalez, and Newsom on five issues and suggesting Ammiano votes more often with Newsom than with Gonzalez (which is not true).

The piece asks voters whether "the Millionaire Candidate" (a reference to Newsom) or "Politicians Who Have Had Their Chance" (Ammiano, and maybe even Alioto) "should be the next mayor." It introduces

Gonzalez as a "new kind of politician."

"[Gonzalez] promised us ... he wouldn't campaign against Tom," **Gwenn Craig**, a longtime member of the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club, told us. "This ... piece is a clear betrayal of that promise ... a deliberate attempt to fracture the progressive coalition that is largely responsible for putting him into the office he now holds."

Ross Mirkarimi, spokesperson for Gonzalez's campaign, told us the mailer shouldn't be viewed as a sign that the Green Party member is going to campaign hard against fellow lefties. "It may seem that our mail program is aggressive, but it's doing the job that the media hasn't — of comparing and contrasting the differences between the candidates on the left," Mirkarimi said. "We'll still stand by the notion that Matt [Gonzalez's campaign] is the best nexus for unifying the left against Gavin." (Savannah Blackwell)

Mayoral debate The Gonzalez campaign headquarters in the Horseshoe Café on Haight Street drew a mosaic audience to watch the **first televised mayoral debate** Oct. 14.

While the loudest cheers were reserved for Gonzalez, there was much nodding of heads and little ripples of applause during the speeches of Ammiano and Alioto. Of the hundred or so who turned up, a few

Liberation Radio seized

Feds and local cops shut down venerable micropowered station

By Camille T. Taiara

Shortly before 11 a.m. on Oct. 15, more than a dozen agents from the San Francisco Police Department, the U.S. Marshals Service, and the Federal Communications Commission descended on the home of Charlotte and Jim Hatch equipped with a warrant and a battering ram.

Located in a quiet, residential neighborhood in the Castro District, the Hatch residence doubled as the latest home of San Francisco Liberation Radio, 93.7 FM, the city's oldest and most tenacious micropowered radio station.

The authorities were allowed entry without incident and proceeded to confiscate thousands of dollars worth of equipment, including the station's transmitter, antenna, mixing board, computer, turntables, and cassette and CD players.

"We look at the corporate takeover of the [publicly owned] airwaves as piracy," said gray-haired, bespectacled, and soft-spoken Charlotte Hatch, interviewed by the *Bay Guardian* on the sidewalk outside her home as she and daughter Karoline, who, like her mother, is an SFLR programmer, dejectedly watched officers in blue shirts with "FCC Agent" emblazoned in large, yellow letters on the back place the remnants of their station into a pickup truck.

Now, after 10 years of providing San Franciscans with news and entertainment

that doesn't get broadcast by the corporate media, SFLR has been forced off the air.

SFLR attorney Peter Franck of the National Lawyers Guild's Center for Democratic Communications said he and his clients received no warning from the FCC indicating the raid was coming.

"They went to a judge behind our back," he said. "You don't take people's property without notice and an opportunity to be heard. We had a right to be told the FCC was going before a judge, and to be there [to argue our case]. Basically, they violated San Francisco Liberation Radio broadcasters' right of due process under the Fourth Amendment."

Franck said it wasn't until Oct. 20 — five days after the raid — that he received a copy of the FCC's original complaint asking the judge to authorize the equipment seizure. At SFLR's request, he'll be asking the judge to rescind the order and direct the FCC to return the equipment.

We approached David Doon, the San Francisco Field Office FCC agent heading the case locally, as he left the Hatches' home the day of the raid. Doon refused to comment and directed us to Washington, D.C.-based FCC flak Suzanne Tetreault, who failed to return repeated calls by press time.

SFLR programmers said they intend to set up a Web stream at www.liberationradio.net that will allow listeners with the proper equipment to tune in via their

computers and that could be picked up and broadcast over the air by anyone with a transmitter who's willing to take the risk.

The raid places the SFPD at odds with the San Francisco Board of Supervisors and its three mayoral candidates: Tom Ammiano, Matt Gonzalez, and Gavin Newsom. In a unanimous vote, the board passed a resolution Aug. 19 in support of SFLR that, among other things, directed the SFPD not to cooperate with federal agencies in any operations against the station. Numerous witnesses present at the scene that morning reported seeing SFPD officers assisting the marshals and FCC agents.

The raid followed a Supreme Court decision Oct. 6 not to hear micropower radio broadcasters' appeal of a ban against issuing radio broadcasting licenses to anyone involved in operating a low-power FM station prior to Feb. 26, 1999, when the FCC announced it would create a licensing procedure for micropowered radio.

SFLR began in 1993, initially broadcasting out of a van on Potrero Hill before finding a semipermanent home in the Richmond District and, then, moving to the Hatches' house in the Castro in the spring of 2002. It operated on 100 watts of power and was on the air from 9 a.m. until 11 p.m. seven days a week.

The station first applied for a broad-



Off the air: Federal Communications Commission agents load SF Liberation Radio's broadcast equipment into a truck during an Oct. 15 raid.

casting license through the FCC Nov. 30, 1998 — during the height of mass civil disobedience involving approximately 1,000 "pirate" stations around the country, which finally led to the reversal of a 1978 FCC regulation banning low-power FM. The previous confrontation between SFLR and the FCC came July 2, when two agents appeared at the Hatches' home and asked to inspect their equipment. The FCC threatened the Hatches with \$17,000 in fines after being turned away.

SFLR activists will hold a series of benefits to help cover the station's legal costs. For details on these events and updates on SFLR's case, go to www.liberationradio.net. For updates on the legal battle for low-power FM radio, go to www.nlgcdc.org.

.liberationradio.net. For updates on the legal battle for low-power FM radio, go to www.nlgcdc.org.

SFLR benefits will be held Nov. 1, 8 p.m.-2 a.m., with music by Ralph Carney, standup comedy by Tony DuShane, bingo with Chicken John, and other acts, Odeon Bar, 3223 Mission, S.F. \$7-\$20 sliding-scale donation. (415) 550-6994 or (415) 648-9222; and Nov. 16, 9 a.m.-2 a.m., with a "Junk 'n' Jam" garage sale and outdoor and indoor performances, Spanganga, 3376 19th St., S.F. \$7-\$20 sliding-scale donation. (415) 821-1102 or (415) 648-9222.

E-mail Camille T. Taiara at camille@sfbg.com.

were still undecided on whom to vote for.

Robert James, a first-timer on the San Francisco political scene, admired Gonzalez for his "sincerity and intelligence" and thought he had a real chance of winning. Another supporter was overheard saying, "I don't think he can win this year, but he has a good chance of doing it next time." (Laura Paskell-Brown)

Caps off for final push The San Francisco Ethics Commission refused to reimpose a spending cap in the race for district attorney that would have stopped candidate **Kamala Harris** from spending any more money. And Superior Court Judge **Ronald Quidachay** rejected a request that Harris be fined the full amount possible under local law for breaking her legally binding pledge to stay under a voluntary spending cap.

Commission consideration of whether to reimpose the cap — which was lifted, some say inappropriately, Sept. 26 by commission director **Ginny Vida** — became a moot point when D.A. candidate **Bill Fazio** announced he had raised \$211,000, the expenditure ceiling for the race, on Oct. 16.

Fazio was the only candidate in the three-person race who didn't sign a pledge agreeing to abide by the voluntary spending cap, which is lifted for all candidates when anyone who didn't agree to the pledge breaks that ceiling.

But attorneys for District Attorney **Terence Hallinan** and Gonzalez, who filed a lawsuit against the commission Oct. 10, said the issue of Harris breaking her Janu-

ary pledge is far from moot. They asked the court to force the Ethics Commission to concede that Vida should not have lifted the limit in the race and to fine Harris the full amount under the law — nearly \$300,000 instead of the \$34,000 the commission imposed Oct. 3.

That effort failed Oct. 17 when Judge Quidachay ruled that the two had "failed [to show] that the administrative actions taken by the Ethics Commission were arbitrary and capricious."

On Oct. 14 the commission voted 4-1, with commissioner **Paul Melbostad** opposed, that Vida had the authority to lift the limit in the race for all candidates after Harris filed a report showing she had spent nearly \$100,000 more than the cap (see Campaign Watch, 10/15/03).

Green Party member **Marc Solomon**, who is part of a group of watchdogs raising the issue with the commission, and others have complained that the decision was illegal and that commission members seem uninterested in investigating whether Harris's claims that she did not realize she was committed to the pledge are in fact true. The law says that if a candidate is found guilty of knowingly breaking a campaign spending limit pledge, he or she should be disqualified from the race and fined three times the excess amount raised.

"The commission is completely detached from the law and appears to be covering for Harris so as to let her try to win this election by buying it," Solomon said. "At this point, they should just be kicked out and dissolved." (Blackwell)

THIS MODERN WORLD

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2) SEXUAL MISCONDUCT ISN'T SUCH A BIG DEAL AFTER ALL.

SO WHAT IF ARNOLD USED TO GET A LITTLE FRISKY SOMETIMES?

YOU KNOW HOW ROWDY THOSE MOVIE SETS CAN BE!



3) DRUG ABUSE ISN'T SUCH A BIG DEAL AFTER ALL.

DRUG ADDICTS DESERVE OUR COM-PASSION AND SUPPORT!

AT LEAST WHEN THEY ARE ALSO CONSERVATIVE TALK RADIO HOSTS!



4) NATIONAL SECURITY ISN'T SUCH A BIG DEAL AFTER ALL.

EVEN IF THE WHITE HOUSE DID EXPOSE THE IDENTITY OF THAT CIA OPERATIVE--WHERE'S THE SCANDAL?

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5) INTELLECTUAL CONSISTENCY ISN'T SUCH A BIG DEAL AFTER ALL.

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Looking back

The Bay Guardian's 37th year



PHOTO BY RACHEL BRAHNSKY

Freedom of the press? City editor Steven T. Jones got arrested while covering the March 20 antiwar protests in downtown San Francisco.



GUARDIAN PHOTO BY LOUI SPERS

Traffic stoppers: The Bay Guardian inadvertently lent a hand in shutting down the city during the antiwar protests.



Hot stuff: From left, accounting manager Laurie Kunkler and account executives Lauren O'Connor and Anita Singha served chili to the masses at Thee Parkside's Aug. 23 "Westbound and Down: Social Meets Norcal Country-Rock Fest and Chili Cook-Off."



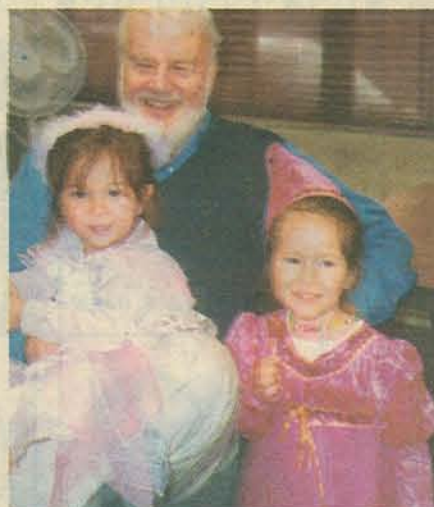
Signature style: Blackthought from the Roots signed our banner Feb. 24 during a Bay Guardian-sponsored appearance at Virgin Megastore.



Clean-air act: Reporter A.C. Thompson took a rare break from covering crime and corruption.



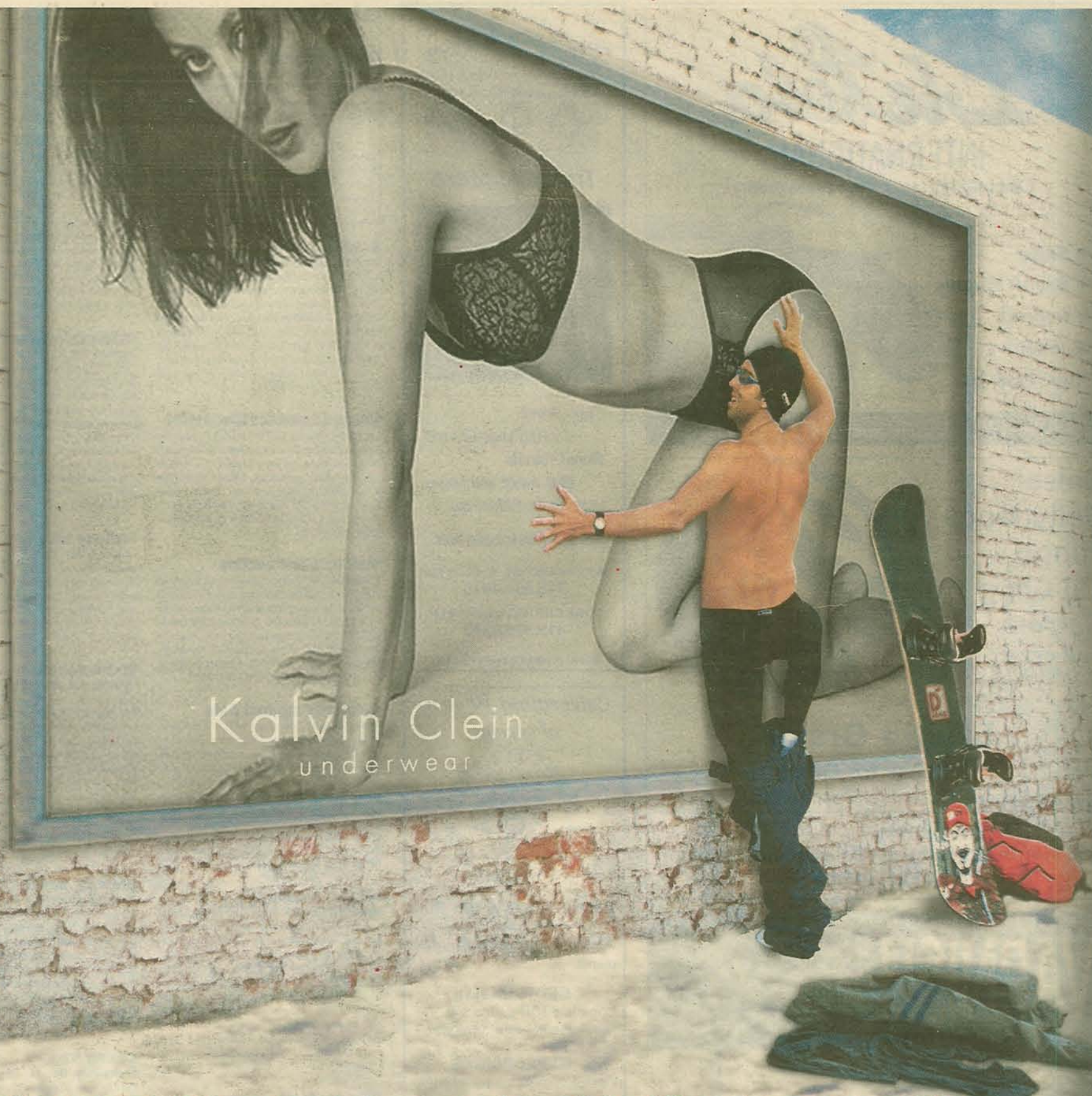
Foreign correspondent: Reporter Camille T. Taiara visited Baalbek, Lebanon, near the Syrian border, during a monthlong trip to the Middle East.



Story hour: Bay Guardian editor and publisher Bruce B. Brugmann talked politics with Macy and Isabella, two of the paper's youngest hell-raisers.



Home sweet home: The Bay Guardian settled into its new digs in Potrero Hill.



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alerts by corbett miller

Mass protests

Saturday, Oct. 25, international antiwar coalitions have joined together to organize the largest protest since the occupation of Iraq. The mass action in San Francisco, sponsored by International ANSWER, Not in Our Name, and other groups, coincides with a similar rally being held in Washington, D.C. *Gather 11 a.m., Civic Center, Grove at Larkin; march to Jefferson Square Park, Turk at Laguna, noon; rally 1 p.m. S.F. (415) 621-8545.*

Brazilian labor

Thursday, Oct. 23, Belchior Viana Gonsalves, a leader of the Brazilian Rural Landless Workers Movement, reports on the current state of agrarian reform and labor activism in Brazil. Gonsalves also discusses the movement's relationship with the government of President Luis Inacio da Silva, and the possibilities for ecological agriculture. *7:30 p.m., New College Theater, 777 Valencia, S.F. Free. (510) 644-9341.*

Suicide bombers discussion

Thursday, Oct. 23, UC Berkeley's Center for Middle Eastern Studies presents a discussion by Amira Hass, an Israeli reporter living in the occupied territories, titled "Thoughts about Suicide Bombers and Their Families." *5 p.m., UC Berkeley, Stephens Hall, Room 340, Oxford at University, Berk. Free. (510) 642-8208.*

'Fall into Art' auction

Friday, Oct. 24, Variety Children's Charity of Northern California and San Francisco Women Artists present an art auction to benefit the nonprofits' programs for needy children and community artists. Enjoy a reception and silent auction of works by Bay Area artists. *5:30 p.m., Hobart Building, 582 Market, S.F. \$20. (415) 781-3894.*

Solidarity against hate

Friday, Oct. 24, members of the Pine United Methodist Church join members of the Jones Street Mosque for a prayer service, press conference, and social gathering to forge understanding and support between the two faiths. Pine United's Rev. Oda presents mosque leaders with a check to help pay for a door that was destroyed in a hate crime. *Prayer service 1 p.m., press conference 2 p.m., gathering 2-3:30 p.m., Jones Street Mosque, 20 Jones, S.F. Free. (415) 387-1800.*

Library meeting

Saturday, Oct. 25, Sup. Jake McGoldrick presents a town hall meeting focusing on library issues, including plans for the renovation and renaming of the Richmond Branch Library, the impact of the USA PATRIOT Act on libraries, and a proposal to create a Library Citizen's Advisory Committee. Library staff are available at the meeting to answer questions from the public. *10 a.m.-noon, Richmond Recreation Center, 251 18th Ave., S.F. Free. (415) 554-7410.*

Bike for Matt

Sunday, Oct. 26, join the rolling Matt Gonzalez for Mayor rally as it hits the city streets to spread the word about Gonzalez's vision for the future of San Francisco, including transportation issues. Gonzalez is the mayoral candidate endorsed by the San Francisco Bicycle Coalition. *10 a.m., Horseshoe Café, 568 Haight, S.F. Free. (415) 734-9340.*

Mayoral forum

Sunday, Oct. 26, candidates for mayor address issues affecting the lesbian, gay, bisexual, and transgender community, including health, homelessness, and economic development at this forum sponsored by the Bay Area Community of Women, the

Golden Gate Business Association, and the San Francisco Lesbian Gay Bisexual Transgender Community Center. *Noon-3 p.m., S.F. LGBT Center, 1800 Market, S.F. Free. (415) 865-5555.*

Women of color

Sunday, Oct. 26, the Women of Color Resource Center honors former Georgia representative Cynthia McKinney for her leadership and outspoken advocacy for peace and justice. In addition to McKinney, the center also honors poet Aya de Leon, queer activist Joo-Hyun Kang, Lideres Campesinas founder Milly Trevino-Sauceda, and immigrant rights activist Cathi Tactaquin. *11 a.m.-2 p.m., North Oakland Senior Center, 5714 MLK Jr. Way, Oakl. \$15 sliding scale. (510) 444-2700.*

Antipartheid activist

Tuesday, Oct. 28, South African political activist Eddie Daniels — former member of the Liberal Party of South Africa, founder of the African Resistance Movement (and consequently jailed with Nelson Mandela), and current member of the African National Congress — presents a lecture titled "Non-racialism and Reconciliation in South Africa." *7 p.m., University of San Francisco, Lone Mountain Campus, Pacific Rim Conference Room No. 148, 2800 Turk, S.F. Free. (415) 422-5122.*

Antiwar meeting

Tuesday, Oct. 28, attend this meeting of neighborhood antiwar group Mission for Peace and participate in a discussion about ways to keep the anti-occupation movement rolling. *7 p.m., New College of California, Art Room, 741 Valencia, S.F. Free. (415) 437-3460.*

Ballot debate

Tuesday, Oct. 28, with all the mayoral and district attorney debates happening, little has been said about the initiatives appearing on the November ballot. Representatives from both sides of Propositions H, J, and L are on hand to discuss the measures on, respectively, police oversight, homeless facilities, and increasing the minimum wage. *The San Francisco Chronicle's Rachel Gordon moderates. Check-in 11:30 a.m., program noon-1:30 p.m., Commonwealth Club, 595 Market, Suite 200, S.F. \$10. (415) 597-6712 or (415) 597-6719.*

Dean for health care workers

Wednesday, Oct. 29, Presidential candidate Howard Dean joins local health care workers and their supporters at a rally calling for Sutter Health to allow them the right to unionize. Attend this rally to support unionized labor as well as get to know more about this Democratic presidential hopeful. *3:30-5 p.m., California Pacific Medical Center, Pacific Campus, Buchanan at Clay, S.F. (510) 587-4503.*

Losing Iraq

Wednesday, Oct. 29, Ken Bacon, former Pentagon spokesperson and current president of Refugees International, discusses the task of creating stability in war-torn Iraq and how the United States can enlist the help of the United Nations and other governments in resolving the conflict. *Check-in 11:15 a.m., program noon, Commonwealth Club, 595 Market, Suite 200, S.F. \$12, free for members. (415) 597-6712 or (415) 597-6719. ♦*

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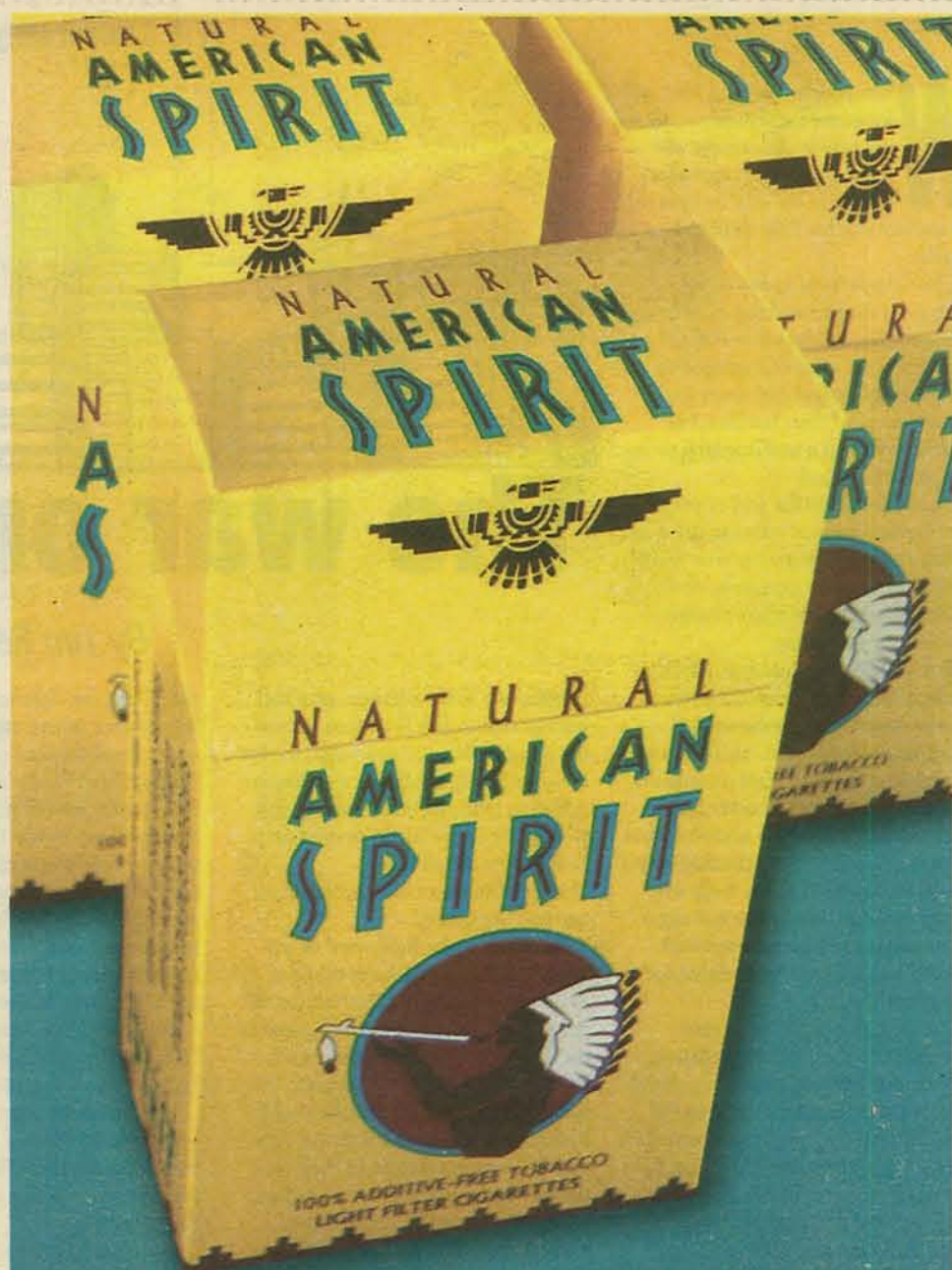
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When people ask Brad Paul, a longtime San Francisco housing activist, to explain why there are so many homeless people in the city, he likes to tell the story of his father's friend Charlie.

Charlie was born in Fall River, Mass., in a rough, working-class neighborhood. His childhood buddies, including Paul's father, managed to escape the old hood and move to the suburbs to raise their families, but Charlie, who had a bad drinking problem, got left behind.

Charlie's exactly the sort of person Sup. Gavin Newsom wants to drive out of San Francisco, someone who would almost certainly be homeless, destitute, and panhandling for spare change in this wealthy city today.

But in 1955, in a decaying, poverty-stricken East Coast industrial town, Charlie was able to live something resembling a decent life. "He had three things going for him," Paul remembers. "My dad and his friends never forgot him, and they'd hire him to do odd jobs when he was sober. They checked up on him when he was sick and made sure he had enough to eat. So he had some income and a social service network."

"And he had a room he rented for \$4 a month."

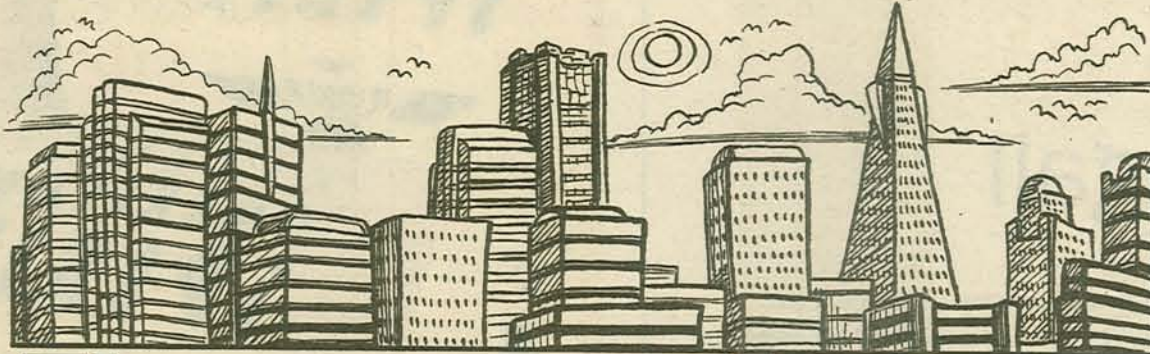
Granted, that was 1955 — but adjusting Charlie's rent for inflation, his monthly housing cost today would be about \$27. In other words, in Fall River 50 years ago, you could be poor without being homeless. And, just as important, the cost of housing alone wouldn't send you into poverty.

Fall River is 3,000 miles and a cultural light-year away from San Francisco — but the odd thing is, back in 1955, Charlie would probably have made it here, too. There weren't any \$4-a-month rooms around, but there were plenty for \$30 a month. There were more than 10,000 people — in many cases, single men — living in the South of Market area in what the residents called a community and the wealthy real estate speculators with eyes on big future profits called a slum.

Now, where people like Charlie (and many people who were poor but not alcoholics or drug users) used to live, there's a giant convention center and high-rise hotels and office buildings. The people who ran the city in the 1950s and 1960s called it progress.

The people who run the city today still call it progress when neighborhoods are damaged to make developers rich. And they don't like to talk about the costs of that progress — they'd rather just complain about the homeless and try to find ways to drive those people out of town.

Since 1966 the *Bay Guardian* has been a proud opponent of that kind of civic progress.



The war on the poor

By Tim Redmond

Dibble, two Midwesterners who had immigrated to San Francisco, started the *Bay Guardian* 37 years ago, the battles over South of Market and Western Addition redevelopment were in full swing. The larger battle, over what Bruce came to call the "Manhattanization of San Francisco," was just beginning.

The lines in the fight were clearly marked: On one side were the San Francisco Chamber of Commerce, the developers, the big hotels, and most of the downtown corporations, which were looking to turn the city into the financial headquarters for the Pacific Rim. On the other side were the people who happened to be in their way: the low-income residents of neighborhoods that would be bulldozed to make way for fancy office buildings, the working-class people who would be evicted from their homes to make way for new high-paid office workers, and the many, many residents who wanted their city to be a decent place to live, not just a place from which a few big businesses could extract wealth.

Bay Guardian headlines from the battlefront in 1970 announced, "Rats, Roaches and Repairs: Tenants Are Striking All Over" and "Yerba Buena: A Case Study in How S.F. Development Went Wrong." In 1971 the *Bay Guardian* published a book called *The Ultimate Highrise*, laying out the social and economic disaster of overbuilding. Later in the 1970s came stories like "Last Stand at the Goodman Building,"

describing the fight to save low-cost housing for artists, and numerous accounts of the battle over the International Hotel (and affordable housing for seniors in the old Manilatown). In the 1980s the paper took on redevelopment at India Basin (and more displacement of African Americans), the landlord attacks on rent control, and then-mayor Dianne Feinstein's runaway gentrification. By the 1990s, with Mayor Willie Brown trying to toss the homeless out of Golden Gate Park, we were telling City Hall to "Leave 'Em Alone!"

The Manhattanizers, Bruce liked to say, looked at the city from the top of the Transamerica Building down. The *Bay Guardian* looked at the city from the bottom up.

And from the start, the *Bay Guardian* insisted that issues like poverty and homelessness couldn't and shouldn't be addressed in isolation, as random social problems. Bruce, like former UC Berkeley journalism school dean Ben Bagdikian (see "The Secret of the Permanent Poor," page 32), never believed in the biblical maxim that "the poor ye will always have." There were specific policies that created these problems, and specific people who were responsible for those policies. It doesn't have to be this way.

That's one of the things this anniversary issue tries to point out.

San Francisco is a rich city. As we report on page 18 in this special

anniversary issue, there are 11 billionaires in town, and 15 of the 400 richest people in the world live here. The percentage of people earning more than \$100,000 a year has increased dramatically in the past 20 years.

It's also a city full of people who just can't survive on the money they have — and that situation is getting worse. In fact, the U.S. Census Bureau says the gap between the rich and the poor in San Francisco is the second worst of any county in California (after rural Modoc, which has a very different population and different problems).

And, the census figures show, a lot of people who are living in poverty today were doing OK — not great, but OK — just 20 years ago. There are reasons for that.

On the national level, a lot of powerful people in both political parties have promoted (with the help of the news media) what Bagdikian calls a terrible myth — the notion that Americans are suffering under a huge burden of taxes and that tight regulations on business hurt the economy. In fact, the wealthy in this country pay far less in taxes than their counterparts in most Western countries — and, not coincidentally, most of those countries lack the permanent underclass of the United States. In most countries we like to identify with, the government heavily subsidizes housing and health care and provides enough of a safety net that people who can't work don't wind up living

in cardboard boxes and begging for change on street corners.

Meanwhile, in San Francisco a lot of powerful people (most of them allied with the Democratic Party, which runs this town) have made sure taxes on business are too low, that there are no effective controls on rents, that there are no strong anti-eviction laws, that there's far too little money for welfare programs like General Assistance and housing subsidies, that affordable housing isn't protected from the developer's wrecking ball.

So people who used to get a minimum wage that was adequate for providing food and housing now find they can't both eat and pay the rent in San Francisco. People on fixed incomes or disability or other government assistance have seen their purchasing power decline to the point where they have to choose between food and shelter.

Those are specific policy decisions — and the people who made them are directly responsible for the eminently preventable tragedies of persistent poverty and homelessness in one of the world's richest cities.

As we point out on page 18, the cost of housing is one of the major factors driving people into poverty in San Francisco, and there are plenty of ways to preserve existing low-cost housing and build new affordable units. For \$133 million a year, San Francisco could build enough decent housing to get the entire existing homeless population off the streets in just seven years. Raising the minimum wage (vote yes on Proposition L!), increasing (not cutting) welfare grants, and linking all public assistance to the cost of housing would make a huge dent in the local poverty rate.

In the short term, there's plenty of space for decent shelter in this town, from empty Housing Authority units that ought to be cleaned up and rented immediately to vacant commercial and industrial buildings that could be temporarily converted to residences. There are hundreds of empty housing units in the Presidio. There's empty space where temporary homeless camps could be constructed (homeless people have done it themselves when the police have left them alone).

And all of that could be funded quite easily with a modest increase in taxes on the biggest and most profitable corporations in town.

In the 1960s, Lyndon Johnson talked about a "war on poverty." In 2003, Gavin Newsom is declaring war on the poor. That kind of attitude is exactly the reason San Francisco continues to have desperately poor people in the middle of fabulous wealth. ♦



GUARDIAN PHOTO BY SAUL BROMBERGER AND SANDRA HOOVER PHOTOGRAPHY



Vance Maxwell Elliot

"When I'm shooting up, I follow their guidelines." *By Corbett Miller*

For thousands of people in San Francisco, single-room-occupancy hotels are the last stop before homelessness. For some, like Vance Maxwell Elliot and Bernhard Calloway, the SRO life is suitable. But for most, like John and Linda, things couldn't get much worse.

Elliot is a 73-year-old Korean War veteran, living on his \$800 a month Veterans Assistance check for his psychological disability since the war. He said he was a classmate of Daniel Ellsberg's at Harvard University before receiving his master's degree in sociology from UC Berkeley. Since then he's been in and out of mental institutions. A year ago, Elliot said, he decided to pick up a heroin habit.

I wondered why someone would get into smack at age 72, at least until I visited him in his room at the Aranda Hotel on Turk Street (arguably the worst SRO among the series I stayed in for this story). But after spending time with Elliot and others in the Aranda, I realized his new habit might not be such a bad idea.

Drug dealers, prostitutes, and petty thieves frequent its halls. But the Aranda does have its advantages: the elderly and disabled are given rooms on the lower floors, making it easier for them to come and go as needed, while younger tenants are located upstairs. The top floor (the sixth) is the roughest — I was on the fifth floor, lucky me.

I first met Elliot — a dapper gent with blue-painted fingernails in Linda's room across the hall from mine. Elliot, Linda, and I spent hours discussing Voltaire; his screenplay company, Homeless Heroes; his current screenplay, "Sixth St. Woman"; prostitutes; and, of course, heroin and his own middle-class fear of the drug that used to keep him away from it.

"I've been reading the Harm Reduction Coalition's book," Elliot said rather academically. "When I'm shooting up, I follow their guidelines."

But Linda, a middle-aged woman from England, said she doesn't share Elliot's feelings about SROs. "I'm just waiting for a couple of things to come through, and I'm out of here," she told me before Elliot showed up. "I don't like it here; I've only been in America for three months, the whole time in this hotel, and it's just too sad." She wouldn't tell me what circumstances led her to the Tenderloin for her stay in the United States.

Things were slightly different at the Hillsdale Hotel on Sixth Street. The Hillsdale's owners keep the place on lockdown, and nobody gets past the front gate without proper ID. However, once you spend some time inside, things quickly resemble the notorious dirt and drugs of Sixth and Market.

My next-door neighbor at the Hillsdale was John, who said he's a

former employee of Cisco Systems who survived three rounds of layoffs before finally losing his job. He's been a tenant at the Hillsdale for the past two years, while surviving on \$400 a month in General Assistance. The rent for his room is \$600 a month, and he now owes the hotel owners \$3,700.

John's broke, and his room stinks because of it. "I haven't been able to do my laundry in a year," John told me while sitting on the small patch of bed not covered with the pile of hoarded objects that reaches the ceiling. That same night John and his girlfriend stay up until 7:30 a.m. doing speed while debating Christianity versus witchcraft.

Once somebody like John or Linda is stuck living in an SRO, it's not easy to get out and find a room in a neighborhood like Noe Valley or Bernal Heights. Even though the prices might be comparable and the conditions unbelievably better, landlord requirements like deposits, first and last months' rent, credit checks, and references make it nearly impossible for these people to get out of the Tenderloin.

The lack of options in places like the beer- and piss-drenched Aranda and Hillsdale Hotels makes Elliot's decision to self-medicate hardly shocking — or maybe only shocking that he didn't do it earlier. ♦

E-mail Corbett Miller at corbett@sfbg.com

snapshot of poverty

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'03 Specialized Hotrock 20" Mtn.	\$220	\$199 ⁹⁵
'03 Raleigh MTN Scout 24" Mtn.	\$220	\$199 ⁹⁵
'03 Haro Mira 540 Air Freestyle	\$320	\$269 ⁹⁵
'02 Haro Backtrail 24 Jump Cruiser	\$390	\$289 ⁹⁵

CITY BIKES

'03 Specialized Crossroads	\$270	\$229 ⁹⁵
'03 Raleigh C40 & SC40	\$300	\$269 ⁹⁵
'03 Specialized Expedition DLX	\$430	\$349 ⁹⁵
'03 Specialized Expedition LTD	\$530	\$429 ⁹⁵
'03 Trek 7500FX	\$650	\$549 ⁹⁵
'03 Trek 7700FX	\$930	\$749 ⁹⁵

MOUNTAIN BIKES

'03 Specialized Hardrock Cro-Mo	\$270	\$229 ⁹⁵
'03 Raleigh M50	\$300	\$269 ⁹⁵
'03 Specialized Hardrock Comp	\$400	\$299 ⁹⁵
'03 Raleigh M60 & Tess Women's	\$400	\$349 ⁹⁵
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Poverty amid plenty

Why are there so many poor people in such a rich city? Start with the cost of housing. *By Rachel Brahinsky and Tim Redmond*

San Francisco saved Jasin's life. In 1973, at 18, she fled a conservative Michigan town and settled in the Haight-Ashbury, finding almost immediately a community of open-minded, caring people. "If I hadn't been able to come to this city, I don't think I would have survived," she told us. She had an anchor tattooed on her leg, "to make sure I'd never leave."

Over the next decade, she became an integral part of the neighborhood, helping run the Haight Ashbury Switchboard, a community information and referral service. Always, she tried to give something back to her city: by the early 1980s, her flat on Fell Street, where she lived with her young son, had been a temporary shelter for literally thousands of people who were new to town, down on their luck, or just in need of a place to stay. Her friends started to call it the "Fell Inn."

Jasin (who doesn't use a last name) has always had physical-disability and mental-health issues and has never been able to hold a full-time job. But she's smart and competent, and with the help of supplemental security income (SSI) and welfare benefits, she lived a decent, if fairly modest life. "I went to the movies, bought toys for my kid, gave him an allowance," she said. "I never ate a free meal."

"If you told me back then that I would wind up at 48 with no place to live, I'd have laughed until I wet my pants."

But Jasin has spent much of the last five years living on the streets, and today she's scrambling to make the monthly rent at a vermin-infested hotel on 16th Street. Her story demonstrates how wrong Sup. Gavin Newsom and other homeless-bashers are when they demon-

nize all people on the streets as substance abusers and welfare cheats needing "care, not cash." In fact, she's an example of another, perhaps more common phenomenon: she's a longtime San Franciscan who is a victim of city policies that promote economic inequality.

Put simply, Jasin has been homeless because she can't afford the rent. She's done nothing wrong. She's not a criminal, a drug addict, or a drunk. What's happened to her — and many, many people like her — is that the cost of housing in San Francisco has grown so much faster than the minimum wage and government welfare programs that she's been priced out of a home in a city she loves and refuses to leave.

In 1983, Jasin was collecting \$550 a month in SSI and Aid to Families with Dependent Children (AFDC) and another \$100 in food stamps. Her share of the rent — for her room and her son's room in the flat at Fell and Baker Streets — was \$200 a month.

She was married for a few years, then divorced. Her next relationship collapsed, she says, after an incident of domestic violence that drove her to seek refuge in a battered-women's shelter. In 1996 she found herself on her own again — and facing a stark and brutal reality: the \$560 a month she was then receiving in SSI wouldn't come close to covering the rent anywhere in the city. She started living in Golden Gate Park, then in a homeless encampment in South of Market, and after that was raided and broken up by the cops, she slept wherever she could find a place on the sidewalk.

For a short time, she and a man she met in the park (and later married), shared a \$700-a-month house in Berkeley

with some friends, but the church that owned the house (and kept the rent low) sold it to a private landlord, who jacked up the rent to \$2,450 a month, forcing her back into homelessness.

She could never tolerate the city's shelters: "They segregate men and women," she explained. "My husband and I didn't want to split up."

Now, between her SSI and her husband's General Assistance (G.A.) grant, they can barely cover the \$720-a-month rent on their sleazy hotel room. "It's overrun with mice," she said over a bottle of Pepsi in a café near 16th and Mission Streets. "It's awful, but we can't possibly move."

"We're just not making it. I love San Francisco, but it's just become so inhospitable."

Housing pathology

Jasin's not alone. If you want to understand why there are so many homeless people in San Francisco, and so many working people in poverty, you need to look at a key statistic that rarely gets discussed in policy debates. It's what long-time housing activist Calvin Welch calls a "sociopathological imbalance": the gap between the income people get from minimum-wage jobs and government programs and the cost of housing in this city.

Before the first wave of gentrification began in the 1970s, housing in San Francisco was among the cheapest in the region. As Brad Paul, former deputy mayor for housing, recalls, "25 years ago you could get a residential hotel room for \$100 a month. People on G.A. or minimum-wage jobs could afford to have a place to live."

Back in 1973 an average two-bedroom apartment in the Haight-Ashbury cost around \$153 a month, according to a review of listings in the *San Francisco Chronicle*. That year the California minimum wage was \$1.65 an hour, or \$285 a month for full-time workers. So it was possible, with a little conscious budgeting, and possibly some assistance through the food stamp program, for a low-wage worker (and certainly a family with two working people) to afford market-rate rents.

People living on welfare or disability payments, like Jasin, could also get by. The maximum welfare payment through AFDC at the time was \$243 a month. SSI and disability payments averaged \$161 and \$193, respectively. Mix any one of those payments with food stamps and it was quite possible to survive, housed, in the city.

Even for the city's most down-and-



Gentrification's victim: Twenty years ago Jasin lived a decent life in the Haight. Now she's on the edge of homelessness — thanks entirely to the unchecked rise in the cost of housing.

out, living on G.A. payments, it was possible to pay rent. Back then G.A. paid out about \$84, while SRO rooms went for around \$80. By doubling up in a room, and using food stamps, they could stay off the streets.

Over the years, thanks to gentrification, federal cutbacks for affordable housing, and the failure of the city to control rents, housing costs went up — but welfare payments and the minimum wage, particularly since the 1980s, didn't even come close to keeping pace.

In 2003 dollars, that \$243 welfare payment from 1973 would be worth \$1,013 today, and the minimum wage would be worth around \$7 an hour (or \$1,120 a month). Instead, the maximum payment through CalWORKs, the successor to AFDC (which targets mothers with children), these days is \$679. SSI typically pays \$552; disability payments average \$849. A full-time minimum-wage worker can pull in only \$1,169 each month — before taxes.

It wouldn't be enough even if those payments had kept pace with inflation — because housing costs in San Francisco rose far faster than the overall cost of living. But with public assistance and the minimum wage lagging behind even national inflation, it's been a disaster.

There's no way a minimum-wage worker can afford that same Haight-Ashbury apartment, which now goes for about \$1,800 a month, according to Metro Rent. Minimum wage barely covers rent in some of the city's cheapest domiciles — few studio apartments go for less than \$600 to \$700 a month in 2003, and even those are very rare.

Welfare clients on G.A. or one of the other city programs get between \$332 and \$410 a month. That's hardly enough to rent an SRO room, which costs \$500 to \$700 a month.

Further exacerbating the problem is the cost of health care. Until the early 1980s, indigent adults in California were covered by Medi-Cal, the state health care program for the poor. In 1987 the state transferred responsibility for indigent health care to counties — and never gave them the money to pay for it.

That means low-income people who have health problems either have to spend vast amounts of time waiting for treatment at a badly overburdened public hospital, like San Francisco General, or crowded community-based clinics, pay out of their pockets (diminishing even more their available cash for housing and food), or get no health care at all. Jasin and her husband, for example, are trying to pay \$5 or \$10 a month (which they can't afford) to settle an old hospital bill. "We'll be paying it the rest of our lives," she said. "But he insists on paying his bills."

Lots of billionaires

The persistence of poverty in San Francisco is particularly frustrating: this is, after all, a rich city — and the rich keep getting richer.

That, of course, is happening all over the country. "Over the last 25 to 30 years, upper incomes have grown, and the bottom 25 percent has gone down," San Francisco State University economics professor Michael Potepan told us.

But in this city, the level of inequality (the gap between the rich and the poor) is particularly bad. In fact, the U.S. Census Bureau ranks San Francisco as the county with the second-highest level of inequality — measured by the gap between the highest- and lowest-income people — in California, behind only rural Modoc County. While the city is home to 15 of the world's 400 richest people, including 11 billionaires,



The poverty beat: For 37 years we've been fighting gentrification and attacks on the homeless, whether it was the Yerba Buena redevelopment project in the 1970s, left, or Mayor Willie Brown's move to oust the homeless from Golden Gate Park in the 1990s (see "The War on the Poor," page 16).

according to Forbes.com, the 2000 census showed that 14.2 percent of S.F. residents were living in poverty. And that's according to federal guidelines, which by any standard are grossly inadequate for this city. (The feds say a family of four is only considered impoverished with an income of \$18,400 or less. The California Budget Project estimates that the actual poverty level in San Francisco is \$26,122 a year for a family of three.)

Over the past 20 years, while homelessness and poverty have become more and more of a problem, the number of very wealthy people in San Francisco has risen dramatically. In 1980 just 5.8 percent of the city's households had incomes in the top census bracket (which back then was more than \$50,000 a year). By 1990, the number reporting more than \$100,000 a year was 7.4 percent. In 2000, 11.4 percent of households reported earnings of more than \$100,000 — and almost half of those earned more than \$150,000.

Meanwhile, the number of people at the bottom of the income scale — earning less than \$15,000 (in 2003 dollars) — has stayed almost the same since 1990, at about 14 percent. But since the cost of housing has risen so profoundly since then — typical rents have more than doubled — the lower end of the spectrum has lost much of its buying power in the San Francisco market and has essentially been getting much, much poorer.

To make the situation even worse, income inequality has a direct effect on the rising cost of housing, according to "Homelessness in California," a study done for the Public Policy Institute of

California in 2001. "Increasing inequality in the distribution of income affects the level of homelessness by raising the price of extremely low-quality housing," the report said. Essentially, the report argues, as inequality grows, previously middle- or low-income people begin hunting down lower-grade housing. The increased competition leads to higher prices for that housing, which leaves people in the lowest income bracket on the streets.

The wrecking ball

It wasn't the invisible hand of Adam Smith that wiped out affordable housing in San Francisco. Several generations of city officials either have actively pursued policies that made it impossible for poor people to live in this city or have stood by and allowed it to happen.

The first and most direct assault came in the 1950s and 1960s, when Redevelopment Agency bulldozers tore down thousands of units of low-cost housing, particularly residential hotels, in the name of "blight removal" and "progress." The giant Moscone Center convention complex and much of the adjacent Yerba Buena Center is built on the graves of cheap residential hotels where at one point as many as 10,000 people — retired people, low-wage workers, single immigrants, and yes, a few alcoholics — lived in tolerable, if hardly elegant, conditions. According to Chester Hartman's landmark 2002 book, *City for Sale: The Transformation of San Francisco*, the Yerba Buena redevelopment project alone destroyed some 4,000 low-cost housing units. (After a long period of litigation, the

Redevelopment Agency agreed to replace fewer than half of those units.)

Over the next three decades, the conversion of single-room-occupancy hotel rooms to tourist hotels rooms lead to more evictions and more loss of affordable housing. While the city once had more than 32,000 SRO rooms, today there are only 19,645.

Almost 80 percent of the people who lost their homes to make way for South of Market redevelopment were paying less than \$40 a month rent — which is the equivalent of \$242 a month in today's dollars. Those were, in other words, housing units that people living on small pensions, Social Security, SSI, or even G.A. could afford. Without that truly low-cost housing, people in those situations today are, more than likely, homeless.

Over in the Western Addition, the redevelopment project along Fillmore Street (where a Safeway and the ugly, under-occupied Fillmore Center apartment towers are now situated) displaced 13,500 people, most African American. Only a fraction of that housing was ever replaced.

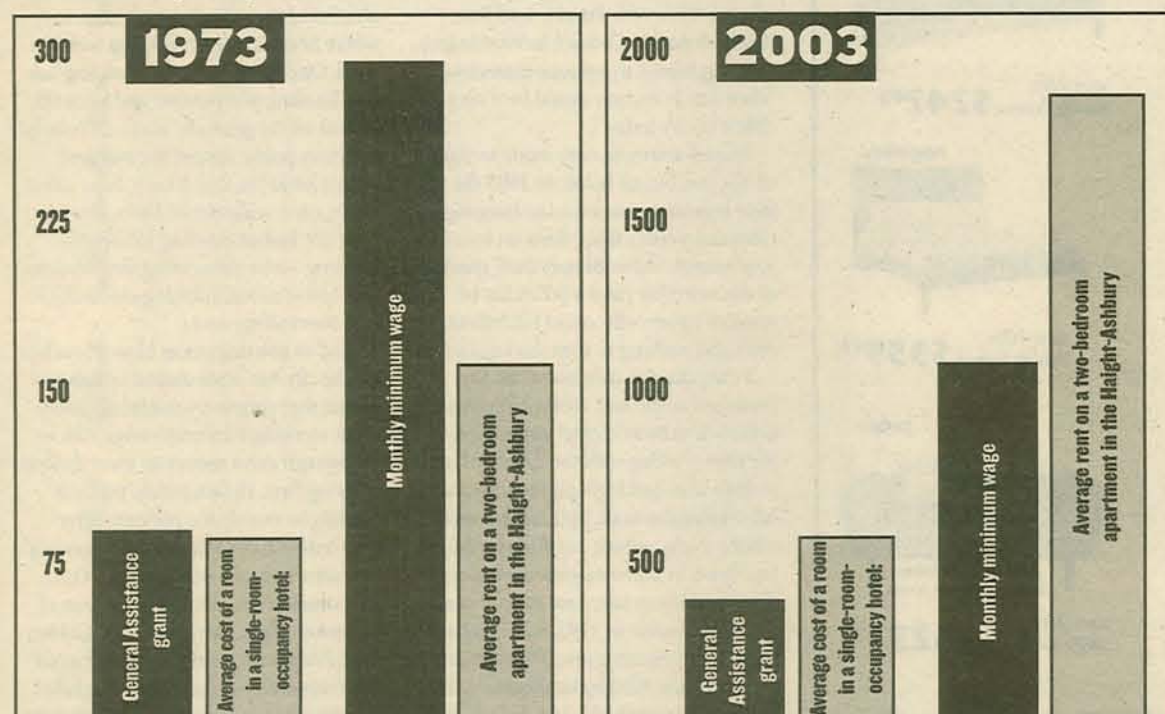
More high-rises, more homeless

In the 1970s and 1980s, the city went on a high-rise office construction binge, with developers from all over the world tearing down small, older buildings and throwing up huge steel-and-glass towers. The immediate impact: tens of thousands of new office workers, many of them earning relatively high wages, were attracted to town — and they

Continued on page 20

The housing-income divide

Back in 1973 a General Assistance welfare recipient could afford a room in a single-room-occupancy residential hotel, and a minimum-wage worker could afford slightly better housing in many San Francisco neighborhoods. As the years went by, the cost of housing shot up, but the amount minimum-wage workers and G.A. recipients had to live on did not keep pace.



This chart shows the typical monthly G.A. grant, typical SRO cost per month, monthly income for a full-time minimum-wage worker, and average rent for a two-bedroom apartment in the Haight-Ashbury, as calculated from *San Francisco Chronicle* classified ads and Metro Rent.

The data demonstrate a simple reason why so many people are homeless and living in poverty: the city, state, and the feds haven't done enough to protect affordable housing or to make sure low-income people have enough money to keep up with housing costs.

OTHER SOURCES: SAN FRANCISCO DEPARTMENT OF HUMAN SERVICES, SAM PATEL, CALIFORNIA OFFICE OF INDUSTRIAL RELATIONS



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Potepan points to the "transformation from manufacturing to more services, which removes jobs for people with high school or less education."

State law required counties until 1991 to give G.A. recipients automatic cost-of-living increases every year. But after a public-interest lawsuit in Alameda County pushed the issue, the legislature repealed that provision.

Housing activist Welch points to another fact, one that had a profound impact on local politics. In 1968 the International Longshore and Warehouse Union agreed to accept a shift to container freight as the main element of commercial shipping. That agreement sent the shipping industry across the bay to Oakland, and with it went the militant power of the ILWU, which typically fought for living-wage jobs for all workers. The most powerful force for labor in the city for many years thereafter became the building trades unions, whose goals were typically more narrow: they aggressively supported the building boom, even if it forced low-income workers out of their homes.

Can we fix it?

Although the *New York Times* once famously editorialized that "money is not the entire solution to poverty," the simplest reason that there are so many homeless people and so many people forced by housing costs into poverty is that wages and public assistance are far too low. Raising the minimum wage, as Prop. L on the ballot this fall would do, is a step forward.

Raising — significantly — the G.A. grant would also make a major dent in the problem. If people who are now homeless had, say, \$1,000 a month in cash, instead of the \$332 to \$410 they currently get, it might make it possible for a lot of them to move off the streets.

In fact, Hartman suggested G.A. should be automatically adjusted for inflation — particularly for the rise in

the cost of housing. "Social Security and other middle-class entitlements are all indexed," he said.

Newsom loves to argue that increasing the cash grant would make this city a magnet for homeless people all over the country. But experts in the housing field say that's nonsense.

"I don't think there's any evidence that more homeless people would come to a specific city for cash," Hartman told us. "That implies a level of information, a fluidity, and an ability to travel that I don't think is there. Most people, including homeless people, have ties to their community."

Hartman also suggested San Francisco should study the full cost of homelessness — including burdens on the public health system, the police, the jails, social services, etc. — and compare that to the cost of preventing it. More than likely, the city wastes more money allowing the current situation to continue than it would take to build the necessary affordable housing and increase welfare payments to the level at which thousands fewer people would have to live on the streets.

And, he notes, the least expensive and most effective way of preventing homelessness is slowing down evictions. "If people don't lose their homes, they don't wind up on the streets," he said.

Welch cites a 1999 city report that states that with \$133 million a year over seven years, the city could build enough permanently affordable housing for the entire existing homeless population.

Jasin puts it pretty simply: "We just need a little more help paying for housing," she said. "If the city doesn't want homeless people on the streets, that's what they have to do." ❖

Research assistance by Anthony Ha, Tara Thirtyacre, and Nikki Woodard.

E-mail Rachel Brahinsky at rachel@sfbg.com and Tim Redmond at tredmond@sfbg.com.

The 'Bay Guardian' 2003 poverty index

A snapshot of economic conditions in the city

Number of eviction notices in fiscal year 2002-03:	1,486
Number of people with no known address who have died this year:	169
Number of billionaires living in San Francisco:	11
Rank of San Francisco among all California counties in terms of the level of economic inequality:	2
Hours of work per week required at a minimum-wage job to afford an average apartment in San Francisco:	159
Percentage of S.F. residents living below the federal poverty line:	11.3
Number of people on the waiting list for S.F. public housing:	25,000
Percentage by which the public housing waiting list increased in about one year:	39
Number of people on the waiting list for slips at the St. Francis Yacht Club:	500
Percentage of single moms with children under five years old living in poverty:	32.4
Minimum amount the city would have to spend annually to house the homeless by 2010:	\$133 million
Percentage of President George W. Bush's \$87 billion Iraq war request that this represents:	0.1
Amount a full-time minimum wage-worker earns annually:	\$14,404
Maximum household income of families targeted by mayoral candidate Gavin Newsom's Workforce Housing Initiative:	\$68,226

R.B. and T.R.

SOURCES: SAN FRANCISCO RENT BOARD, SAN FRANCISCO MEDICAL EXAMINER, FORBES.COM, 2000 U.S. CENSUS, SAN FRANCISCO HOUSING AUTHORITY, ST. FRANCIS YACHT CLUB, DRAFT SAN FRANCISCO HOUSING ELEMENT

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Look Deeper. ■■■■■■



Advocate for the poor: Bankruptcy attorney Lawrence Szabo says the courts have gotten tougher on those declaring bankruptcy.

Going bankrupt

"It's actually less stressful than having creditors calling me all the time."

By A.C. Thompson

Being summoned to Room 1010 is not a good thing. You wind up in this place — a small, fluorescent-lit room in an office tower at 250 Montgomery St. in the Financial District — when you've filed for bankruptcy protection with the U.S. Bankruptcy Court's northern California division.

Room 1010 feels like a cross between the welfare office and traffic court. Signs, in English and Spanish, reading "FBI INVESTIGATES BANKRUPTCY CRIMES" and "WEAPONS PROHIBITED" are tacked to the walls. Flanked by flags, a round, 3-D plaque embossed with the Justice Department's logo — an eagle standing atop a red-white-and-blue shield — is perched at the front of the room. Solemn people sit silently in rows of chairs with gray vinyl cushions.

On a recent afternoon, a man named David Burchard faced a crowd of about a dozen people. He's a large man with a firm but congenial manner. He wore a dark, well-tailored suit. Bankruptcies are overseen by a branch of the Justice Department called the U.S. Trustees' Office, and Burchard is the "standing trustee" for Chapter 13 bankruptcies filed in San Francisco. That means the federal government has given Burchard, a private citizen with a background in finance, the authority to probe possible abuses of the nation's bankruptcy code.

He was there that day to gently

interrogate debtors who may have been bending the rules. "The purpose of this interview is to allow me to make a decision about your case, about whether I should or shouldn't refer it to a judge," he informed them.

Consumers have the choice of filing for Chapter 7, which usually takes four to six months, or Chapter 13, a more involved process that can last as long as five years. Crumbling corporations go Chapter 11. People seeking Chapter 13 protection fill out forms explaining how they got into debt, what kind of assets they possess, and how they plan to crawl out of the red.

Burchard pores over this paperwork looking for unnecessary expenses — such as a \$3,600 annual cell phone bill or \$600 a month spent on "entertainment" — that might keep a debtor from getting solvent. He also pokes around for hidden assets that could be hawked at auction. For Burchard, there's a profit motive at work: he pockets a percentage of any assets he uncovers and sells.

Chapter 13 debtors agree to partially repay their creditors by sending money monthly ("money orders or cashier's checks only") directly to Burchard, who then passes it on to the parties owed. After they hand over a chunk of the cash, the rest of the debt is cleared.

There are legions of broke folks in the Bay Area these days: 3,741 filed in the San Francisco court in the year leading up to this August. According to court statistics, as of this

September, bankruptcy claims are up 9.9 percent across northern California. Not surprisingly, San Jose, the onetime center of the tech universe, got it the worst, with a 15.6 percent surge. In San Francisco the numbers are up more than 6 percent.

The grim-faced people assembled in Room 1010 looked like San Francisco. There were a couple of African Americans, a few whites, some Latinos, and four Asian Americans. Most were middle-aged. They came from an array of occupations: an adult-school administrator, a low-level United Airlines staffer, an employee of an Olive Garden franchise, an under-employed software engineer.

Burchard questioned Software Guy, a bespectacled, drainpipe-thin 43-year-old man with a quiet voice, about his cash flow. The computer guru told Burchard he was "trying to build a software consulting business" after leaving an established software firm. So far, the man admitted, biz wasn't exactly booming: over the past three years, he'd made less than \$10,000 and amassed a K2-size pile of credit card bills.

"We have to look at the feasibility of the [bankruptcy] plan," Burchard said, worried Software Guy wouldn't be able to pay down his debt. "Can you tell me how you're going to make the payments?" Burchard hinted the consultant might have to abandon his life among the self-employed and find a new job.

37th Anniversary Special Issue

snapshot of poverty

The whole Q&A was over in five minutes with no indication of whether Software Guy would receive further scrutiny.

In an interview, Software Guy, who is "more than \$100,000" in the hole, fleshed out the circumstances that brought him to Room 1010. "Well, I quit my job a couple of years ago thinking I'd have no trouble getting a new job," he said.

It didn't work out so well. Since the tech sector implosion of 2001, Software Guy has found it impossible to score a steady gig, despite a post-graduate education in computer science and 12 years in the field. His shifty financial situation was exacerbated by personal investments in the securities market — he held large amounts of Cisco and Lucent stock when the tech companies tanked — and the fact that he owned 12 credit cards.

A 38-year-old San Francisco woman also filing for Chapter 13 had a similar story. A freelance production hand on TV commercials, she'd made as much as \$72,000 a year, but when the economy belly flopped, she watched her income plummet to \$25,000. Equipped with a fistful of plastic, the woman ran up \$70,000 in credit card debt.

For her, going bankrupt was a relief. "It's actually less stressful than having creditors calling me all the time and harassing me," she said.

That relief may be short-lived. Republican lawmakers have been angling to rewrite federal bankruptcy laws for several years now, unsuccessfully pushing several pieces of legislation that would make it harder to seek bankruptcy protection. Lawyer Patrick McNamara, a San Francisco bankruptcy specialist, says standing trustees like Burchard are already adopting a tougher stance toward debtors. "They have taken a much more aggressive tone during the past six months," McNamara said, pointing to one recent case in which a standing trustee got riled about the size of a family's grocery bills.

Lawrence Szabo, a bankruptcy lawyer who practices in San Francisco and Oakland, is seeing the same thing. "I think it's come down from above that the U.S. Trustees should monitor these case more closely," he told me.

Szabo is also tracking another trend: "I'm seeing more and more people whose primary debt is medical bills. These are largely people who are uninsured when they're hit with a catastrophic illness or injury."

Don't despair, though. Even in this arid economic climate, with millions of people hunting for a decent job with decent benefits, there are still some growth industries out there.

Indeed, one good job — maximum pay \$154,000 — is posted on a bulletin board just outside Room 1010: the U.S. Trustees' Office is hiring. ♦

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Due to errors by my campaign, I failed to file a form on a timely basis with the Ethics Commission stating that I do not accept the campaign expenditure ceiling and also failed to file forms with the Ethics Commission within 24 hours of receiving contributions and making expenditures which exceed the ceiling. These errors led to the symbol incorrectly appearing in the Voter Information Pamphlet.

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Just getting by

If it's tough for a white middle-class professional to make it in San Francisco, imagine what it's like for people a few rungs down the ladder. *By Steven T. Jones*

I live on the border between two worlds. Geographically, my tiny studio apartment is in the Tenderloin, that quasi-neighborhood that separates tony Nob Hill from the gritty Tenderloin. Financially, I have a good job, but I'm living from paycheck to paycheck, with no margin for error.

Lots of San Franciscans are on that same cusp. Census figures show it and so do conversations on the street. Too often, those of us making less than \$46,260 a year — the median income for a male, full-time, year-round worker in San Francisco — are just barely getting by in this expensive city. More than 150,000 households in the city — nearly half of the total — had to survive on less than \$50,000 a year in 1999, the 2000 census figures show, and I suspect the situation is even worse now.

It's hard for me — and I'm a college-educated white man with a middle-class upbringing and steady employment. Rent (I live alone) and child support eat up more than half of my after-tax income. The rest seems to disappear quickly; at the end of the month, there's nothing left.

So it's hard to imagine what life is like for people even just a little worse off than me. If I live frugally and still go a little deeper into debt each month, how do they make it? What if I didn't have a credit card to absorb my spending miscalculations? I grumble about the occasional \$35 street-cleaning ticket, but what if that were a full day's pay in a minimum-wage job?

There's a lot I don't know about the people making less than me, even though I ride past them on my bicycle commute everyday. Few in this polarized city, where beating up on homeless panhandlers scores political points with the people on the hills, know much about the poor people they see, beyond the stereotypes.

So I decided to learn more.

On my ride to work, I see the outward signs of poverty everyday, as well as the institutions that have formed to alleviate or exploit that poverty. The ever present homeless occupy every block. Rarely do they make a scene in my neighborhood, and they're usually gone by the time I leave for work.

Dropping down off lower Nob Hill into the Tenderloin, I see the prostitutes and street hustlers. I pass social service providers like Project Open Hand and the Food Not Bombs volunteers handing out food to the poor in United Nations Plaza, from the loud alcoholics to the meek down-and-outs. City Hall shimmers in the distance.

Across the street from the plaza, over at Seventh Street and Market, there's the poor person's money changers — Western Union Payday Loans and Money Mart Checks Cashed — charging rates that would have gotten them damned for usury back in biblical times. Continuing my ride down Eighth Street toward the Bay Guardian's Potrero Hill office, I see various South of Market denizens going about their business. Crossing under the freeway overpass, I see the homeless encampments, or some days, I see the cops ripping them apart and arresting their inhabitants.

And on my way home up Seventh Street, I pass that ultimate monument to poverty — the Hall of Justice — where the cops bring the Larkin Street prostitutes, the Market Street hustlers, the U.N. Plaza drifters, the Eighth Street campers, the Van Ness Avenue panhan-

dlers, or anyone else who just doesn't fit in with polite society.

Over the last couple weeks, I've stopped my bike journey over and over to talk with the people I see everyday. They're real people who, like me, are just trying to get by and not having an easy time of it.

Sure, many in poverty struggle with addiction or mental illness. Some turn to crime. Many were born into dire poverty, with a lack of professional and educational opportunities to lift them out. They all need help from a society that spends too much on armaments and lets the superrich keep too much. But few expect that help anymore, so they try to help themselves.

Some people just get sick of scraping by and do whatever it takes to make more money. I've had lots of friends who have sold out their values for a well-paying job with some megacorporation. And then there's Olivia, who has been walking

my street at night for the last month and a half, just down the hill.

Slightly mousy, with short blond hair tucked under a pageboy hat, warmly dressed, and with a charming British accent, this 32-year-old is the last person you'd pick out of a lineup as a prostitute. The friend I first saw her walking with, sure. She was a heavily made up transsexual more common to Polk Gulch, but Olivia didn't look the part.

Olivia worked as a personal assistant and was doing all right until her parents kicked her out because they didn't like her boyfriend. Once she had to make rent, she discovered her paychecks didn't go far enough. She was trying to save money so she could get her sons back from her ex-husband, who made enough money to provide them a decent lifestyle in Las Vegas. Turning tricks just seemed to be the easiest way to get ahead. And since she's bringing in \$200 to \$300 a night, it seems Olivia was right.

"I make a decent living now," she told me.

"The toughest part is dealing with the cops, who don't realize what we're going through."

In fact, Olivia said she got arrested the night before, as well as 10 days earlier, both times for just being on the street. The first time, she was even waiting at a bus stop. That charge was dropped. If the other one is prosecuted aggressively, it could cost her \$500.

"These girls aren't all bad," Olivia said, flashing a smile of straight, white teeth. "They're just trying to make a living and support their children. They're just trying to get by."

Olivia said she's having more fun turning tricks than she did in her last job, and the lifting of the financial burden showed in her easygoing manner. She figures she'll do this for a year, then use the money to start a jewelry design business and get her kids back.

Maybe she's right, or maybe she'll get stuck like so many other people who turned desperate. That's what happened to Alton Trelstad, a 61-year-old homeless Vietnam veteran I often see camped out under the freeway overpass on Eighth Street.

Trelstad told me he had a mechanical engineering job and was doing fine until 1990, when he had a couple run-ins with the police for drunk driving and fighting. He paid fines and served a few months in jail, and he just hasn't been able to stabilize his situation since then, particularly with the regular police harassment homeless people face. Fines for illegal camping start at \$76 and go up to \$500 with priors or aggressive prosecution.

"Instead of fighting crime, they are hassling me," Trelstad said. "Who am I am bothering here?"

Being a central gathering place and hosting an evening Food Not Bombs bread line, U.N. Plaza is perhaps the most high-profile face of poverty in San Francisco, and it's often that dirty and desperate kind of poverty that causes such a popular backlash against the poor.

Yet there are all kinds of people in this urban hub who are just getting by. Tim Livingston, 31, works at the farmers market in the plaza and others around the region, making about \$20,000 a year but getting by on the free vegetables he takes home and the rent-controlled apartment he's shared for six years with his fiancée (she's studying to be a physician's assistant) and his brother. Trying to save up for the wedding, he recently got rid of his truck and discontinued their \$20-a-month cable service. He doesn't go out much. He'd like to diversify his diet a bit, but the free veggies are what make his budget balance.

"It's not easy. But I count my blessings. I'm not rich, but I have a lot more than a lot of people out here," he said, motioning to the people pushing carts along the plaza's edge.

One of those cart pushers was Nancy Leal, a nervous-looking 49-year-old white woman who was fishing through the garbage for cans and bottles. She told me she makes \$15 to \$20 a day by recycling and \$410 a month on General Assistance. The single-room-occupancy hotels in the Tenderloin cost about \$150 a week, "so after a week or two there, I can't afford it and have to leave."

But life on the streets is rough for someone who has a hard time coping because of mental illness and addiction. Leal said she was raped six months ago. "I'm a female, and it's just not safe



GUARDIAN ILLUSTRATION BY JONATHAN KOCH

on the streets," she said. "It's hard to get by now."

Oscar Holland — a 47-year-old black man with a long gray soul patch and denim clothes who was born and raised in San Francisco — is far from the comfortable and stable existence I hope to have by his age. Like me, he was born middle-class, but with a restless soul that's moved him around several times, including a two-year stint in the merchant marine, whereas I've changed towns but not careers.

But now that he's back home, during a tough economy and without a college degree or even a résumé of traditional jobs, the only full-time job he could find was earning \$8 an hour sweeping streets for the city's Department of Public Works. I met Holland outside Money Mart Checks Cashed, where he cashed his \$600 paycheck, paying \$6 to do so, a lower-than-usual rate because of his VIP card. Holland said he doesn't like banks because "they ask too much of you."

So even with his VIP status, he's paying \$12 a month. Without that he'd be paying \$42, or 3.5 percent of his income. When he or others run out of money they often get "payday loans," or cash advances on paychecks, whose fees run about 15 percent every two weeks. That would take \$90 out of his \$600 checks — and even more if he missed a repayment deadline. That short-term rate translates into an annual rate of 391 percent.

"I got caught in the budget mess, and I didn't know what to do. I was desperate," Holland told me. "You have to use your imagination to survive these days."

Without any savings to his name, Holland can't come up with the deposit to get an apartment, so he's homeless. Some nights he'll get a room, or crash with friends here in town, or cough up \$3.25 to take BART over to Richmond, where his mother, sister, and brother all live, carpooling back into the city for work in the morning.

Holland was positive and upbeat but said he doesn't know how most people make it these days. "It's the cost of life — it's just so high," he said before walking up Market Street to buy a \$5 pack of cigarettes, "and they aren't giving us any subsidies to offset it."

Just about everyone from the lower-middle class on down has a hard time making the rent. Every person I talked to cited it as the biggest barrier to making ends meet, and the Consumer Price Index shows that the average American spends about 40 percent of his or her income on "housing" — a category that includes shelter, utilities, and domestic supplies — and that figure has been steadily rising for years.

"Housing costs are just unreal. We're all scratching our heads and

wondering where people are going," Todd Johnson, the Bay Area's regional economist at the Bureau of Labor Statistics, which puts out the CPI, told me.

Every two months his office puts out an adjusted regional CPI — the most recent one titled "San Francisco Area Consumer Prices Unchanged from June to August 2003" — but Johnson is the first to admit the CPI doesn't actually measure how hard it is to get by, particularly for people at the bottom.

"That's probably very difficult to measure using the CPI," he said, and even after I pressed the point for a long time, he still couldn't come up with a good statistical measure for the plight of the poor. "They pay a lot for necessities, with just trying to keep a roof over their head."

The recent regional CPI is unchanged because the cost of necessities like gasoline, natural gas, food, and shelter rose, while that of household furnishings and apparel — things the poor rarely buy new — dropped.

Food costs are a big part of my budget, but none of the poor people I talked to say it's a big problem, because there are lots of free lunches offered in this compassionate city. One of the main sources of free meals for AIDS patients and senior centers is Project Open Hand on Polk Street, which I ride by every day. Of all my visits, that was perhaps the most heartwarming, but even there, there are signs of trouble.

Spokesperson Bob Brenneman gave me the grand tour, showing me the kitchen where staffers and California Culinary Academy students prepare hot lunches for 1,000 homebound critically ill clients (90 percent of whom live below the poverty line) and 22 senior centers around town (homebound seniors are served by Meals on Wheels). Open Hand also provides 400 to 500 bags of groceries to clients each week.

The nonprofit gets one-third of its funding from government programs and the rest from individual and corporate donations, and those have dropped off sharply with the economic downturn. Like many nonprofits that serve the poor, Open Hand is barely getting by and has had to cut staff and expenses.

"It's been a struggle," Brenneman said. "We've seen big cutbacks in donations. It's the worst I've seen, and I started fundraising in 1987."

Yet they've not reduced their services or had to put anyone on a waiting list. But he sees the concern in clients. "There is a walking fear and stress in people," he said. "People are feeling a lot of uncertainty in this economy as the social safety net unravels." ♦

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Armstrong****"A man on a mission to find a place for him
and his kids." By Tali Woodward**

There's nothing about Jimmy Armstrong's appearance or demeanor to suggest that he is, by his own description, "one step away from homelessness." He wears crisp clothes and demonstrates a relentless, almost evangelical optimism. Yet on a recent walk through the Tenderloin, he admitted, "Right now I'm no different than that guy pushing that basket across the street or sleeping in that doorway."

Armstrong doesn't have a home of his own and for the past two years has constantly turned to his deep bench of friends and family for help. "When it first started, it made me feel, ooh, so terrible to ask them," he said.

But if there's one thing that bothers Armstrong more than asking for help, it's the way his situation has separated him, to one degree or another, from his four children.

Just three years ago Armstrong had a job in Sacramento with an electronics company and a happy marriage. He and his wife shared a four-bedroom tri-level house and two cars with their four kids and her three older sons. Then the marriage disintegrated, and Armstrong moved into a one-bedroom apartment nearby.

"I left because I was only allowed to have one kid in that apartment," he said. Hoping that with help from his loved ones he could get on better financial footing, Armstrong moved back to San Francisco, his two sons in tow. He left his daughters — the youngest of whom is fighting leukemia — in Sacramento with his ex-wife. Every weekend that he has

enough cash, Armstrong and the boys take the bus to visit them.

"I didn't come here to be homeless," Armstrong insisted. However, he can hardly scrape by on his 20-hour-a-week office assistant job with an investment firm in the Financial District. After child support is deducted from his check, Armstrong makes \$89 a week.

Armstrong's sons, now 13 and 14 years old, live at their grandmother's house. He either stays there or with friends, but he's desperate to have a place of his own. "That's all I'm looking for: a good 40-hour-a-week job and a place to stay with my kids — they're really all I got."

Armstrong got a spot in a shelter a few months back. But while the first floors were reserved for families, the top two were for people just getting out of jail, and he didn't feel it was safe.

Armstrong won't go on General Assistance. "Everybody keeps encouraging me to go apply for G.A., but I don't want to. I'm a worker." Later in our conversation another reason for his reluctance is revealed: "Seven years ago I got in trouble for working because my wife and kids were on it. But I didn't know that wasn't OK. The judge believed me, gave me just a slap on the wrist. I vowed then to never be on it again."

"You just write: 'man on a mission,'" Armstrong told me. "Jimmy Armstrong is a man on a mission to find a place for him and his kids." ❖

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Lily Wu

"You would never have imagined our lives to be like this."

By Rachel Brahinsky

Somewhere on a narrow Chinatown street there's a cramped single-room-occupancy hotel with a nine-by-nine white-walled room that Lily Wu, her husband, and their three-year-old son call home.

When she describes the apartment, Wu keeps her expression carefully composed, but her body tells another story. With her arms folded in her lap, Wu, a slight woman with long black hair and olive skin, leans forward in her chair and grips her hands into tight fists. A crimson shade slowly creeps into her cheeks.

"You wouldn't believe what it's like," she says through a translator. "Some rooms have two children and two parents. It's very cramped, with things piled everywhere. The children are ashamed.... You wouldn't have imagined our lives to be like this."

Speaking in her native Taiwanese (a Cantonese dialect), Wu says she won't disclose exactly where she lives because she's afraid of what her landlord might do. The 28-year old and her family share a hotel kitchen and bathroom with more than a dozen other residents.

"We all have to take turns," she says. "The hygiene is not good."

While they may be difficult, the Wu family's living conditions aren't so unusual. There are the kind of cramped quarters new immigrants often find when they enter this city —

and they accept them with the hope that better conditions will come, once they can save a little money.

But what Wu and her husband have found is that the dream of moving into a larger apartment is unreachable for now. When she first moved here in 1998, she says, she worked in a Chinese restaurant for \$6.75 an hour. Her husband is an electrical contractor, making \$12 an hour whenever there's work. These days, with the Bush economy taking its toll, Wu's former employer no longer has hours for her, and her husband's employment is very unstable.

So, after taxes, the young couple pull in less than \$1,000 each month. Half of that pays the rent, part of the rest goes to help support their parents, who also live in Chinatown SROs. What's left over — and there's not all that much left over — buys food, health care, and electricity. They stopped shopping for new clothes some time ago, Wu says.

The Wus are hardly alone. UC Berkeley professor and labor economist Michael Reich estimates that 54,000 people hold down low-wage jobs in San Francisco, working either at or near the state minimum hourly wage of \$6.75, as Wu has. Forty percent of those people are Asian American, according to an analysis of census data by proponents of Proposition L, the fall ballot measure designed to increase the minimum wage within city limits.

Living in San Francisco on such a small salary may seem impossible. It's not — if you squeeze into a tiny apartment like the Wus' and tighten your belt. Most of the time, Wu says, she chooses her groceries with fastidious caution, only buying the cheapest vegetables and fish. She says she's looking for work; if she finds it, she's lucky to have relatives who will watch her son so she won't have to pay for child care. In the meantime, she's training through a City College of San Francisco course to become a janitor.

Wu's vision of her future, once full of optimism, is somewhat grim. "I don't have too many expectations in San Francisco," she says. "The housing costs have gone up. I've thought about moving to other places, but I've lived here for so long, and it's difficult for me to move away."

The hardest part is finding hope for her son. In her current home she has to keep him away from the walls, because a community doctor has warned her that the old lead paint is poisonous. But that's essentially an impossible task with a toddler.

"It is very stressful," Wu says. "My child is so young. He just started his life, and it's already so difficult for him." ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

snapshot of poverty

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The poor are fat

Five myths about the poor that are poisoning public policy. *By Annalee Newitz*

Poverty makes us irrational. Although politicians and analysts rarely admit it, public policies that affect the poor are often crafted under the influence of emotions rather than hard data. The public may have access to unbiased studies on poverty, but when it comes time to vote, they're motivated by a visceral response to stereotypes. It's not that they don't have sympathy for low-income workers, the unemployed, and the homeless. But, like children at a monster movie, they yearn for a magic solution that will make the big, bad nasties go away.

Why do the poor make us so muzzy-minded? Why are we allowed to insult people by calling them cheap trash or street scum when we would never dream of calling them niggers or bitches? Perhaps it's because we realize nothing but luck separates us from the homeless. Anyone can become poor. And to forget that, to dispel our nightmares of falling from economic grace, we invent myths to explain why poverty is the fault of the poor.

1. The poor are fat

Three years ago, Greg Critser wrote an article for *Harper's* that could be summed up as an exegesis on what makes the poor ugly. Luridly describing the french fries, doughnuts, and soft drinks consumed by impoverished Latinos in Los Angeles, his critique of the fast-food industry read more like a condemnation of the bloated, greasy, diabetes-ridden lower class. Since then several studies linking obesity and poverty have given other writers like Critser license to confuse their horror at fat bodies with their fear of the poor.

In her book *Bound and Gagged*, Laura Kipnis points out that Americans connect fat bodies with economic incontinence. Immersed in a pop morality that dictates that the poor are lazy and defective, people condemn the lower classes by saying they have no impulse control and therefore spend their entire puny salaries on hamburgers slathered with mayonnaise. In fact, argue the authors of several articles on obesity published in *Science* earlier this year, if the poor are fat, it's because they are saving their money by buying cheaper food, which is often higher in fat. Moreover, staying in shape requires time and money. Most low-income workers cannot afford to join a gym or spend their spare hours riding a bike and jogging.

But let's not forget that calling the poor fat is also a way of saying they are disgusting. Of course, sexy fat people from activist Marilyn Wann to actor John Goodman make it obvious that chubbiness does not equal ugliness. But people who do not conform to mainstream standards of beauty are still treated as outcasts, still find themselves the butt of jokes and insults. The poor face a form of double discrimination: condemned as financial

failures, they are often stereotyped as physical failures, too.

Economic analyst Doug Henwood points out that the U.S. government's current definition of poverty is intimately connected to food. In his latest book, *After the New Economy*, he describes how a Social Security Administration staffer named Mollie Orshansky created the "poverty line" in 1963 by using a U.S. Department of Agriculture measure of the minimum food budget required to keep a family from starving to death. She multiplied the number by three and called that the poverty line. Henwood notes that this "insane level" is "the same today, adjusted only for inflation."

2. The poor are not white

Sometimes it's hard to tell the difference between racism and classism.

When then-president Ronald Reagan gutted welfare spending in the early 1980s, he leveraged voter support for his policies by using the stereotype of the "welfare queen," an unmarried black woman who pumps out baby after baby in order to get more state assistance. Citing the work of conservative sociologists like Charles Murray (who later coauthored *The Bell Curve*), Reagan claimed a scientific basis for eliminating Aid for Families with Dependent Children. If impoverished women of color were given money to raise their kids, he argued, they would never get off their fat asses and go to work.

Today the welfare queen is as dead as the AFDC. So asserts Steve Williams, director of People Organized to Win Employment Rights, a Bay Area group

devoted to political organizing among no-wage and low-wage workers. He believes the new racist stereotype haunting the imaginations of policy makers — especially in San Francisco — is the "panhandler king, a lazy, drug-addicted African American man." He points out that Sup. Gavin Newsom's Care Not Cash campaign included commercials featuring men of color who were depicted as being responsible for their own poverty. "Care Not Cash is economic and racial cleansing," Williams argues.

While poor whites outnumber impoverished people of color in the United States, people of color are statistically overrepresented under the poverty line. Many analysts trace this problem back to the 18th and 19th centuries, when wealth in the United States was concentrated in the hands of whites who exploited and enslaved people of color to reap greater profits. From the underpaid, ill-treated Asian American railroad workers to the enslaved African American population, people of color have suffered historically from economic deprivations whose effects persist into the present.

"Oftentimes, in an attempt to mask the racism that exists, people cover up by talking about class," Williams says. "In San Francisco you can say that it's inappropriate to offer assistance to the poor on the street, but it would be difficult to say we shouldn't offer economic development assistance to Bayview-Hunters Point."

3. The poor are having fun

Indie press scenester Lisa Carver thinks

all this talk of the downtrodden poor is just a bunch of complaints by middle-class people who don't understand that living in a trailer is fun. In her popular zine *Rollerderby* and her book *Dancing Queen*, Carver elaborates on her love of white-trash pop ephemera like monster trucks and processed cheese products. For her, economic deprivation is cultural plenitude. She laments that now it's hip to wear dirty baseball hats and carefully explains that she was white trash before it was cool.

Even Eminem, today's reigning white-trash king, doesn't go that far. In the rapper's semiautobiographical movie, *8 Mile*, and his songs, Slim Shady makes it clear that being poor sucks. It means not having a car that works and having a shitty job you can't afford to lose; being poor filled him with rage and a soul-eating sense of hopelessness.

Nevertheless, Carver's point of view comes from a powerful myth that refuses to die. Ironically glamorizing the lives of poor, rural people, she makes it seem that the difference between the middle class and the poor is cultural rather than financial. It's like the difference between reading V.C. Andrews and reading Homer. By treating poverty like a culture, pundits like Carver feed into the most corrosive lie about it: that the poor are enjoying themselves and don't want to change.

4. The poor are that way by choice

"I think the idea that poor people are responsible for their own poverty still drives federal policy," Williams says.

Henwood agrees: "There's this good old American individualist moral idea that says you're poor because you're a lazy fucker. Or you haven't kept your skill set up to date."

A side effect of this kind of thinking is internalized classism among the poor. Just as people of color and homosexuals have to fight feelings of depression or worthlessness in a world where they are often told they're defective, the poor have to struggle to gain a sense of self-confidence in the face of prejudice. Shelley Pepper, a San Francisco nursing student, grew up poor in Missouri. "My mom was a single parent, and there were five kids," she recalls. "We moved around a lot and usually lived in a trailer. I remember one Christmas when my mom didn't give us presents. She couldn't afford it. It wasn't a big deal until we were at my grandma's house and my aunt talked about it in a way that made me feel really ashamed."

When she got to junior high, Pepper says, she realized she couldn't have the Nike shoes and other things her classmates had, but she learned to stop caring. "I veered in the direction of punk rock and just dressing weird," she says. But she never stopped struggling with the feeling that her mother was poor because she was "bad with money." She felt as if her mother didn't provide a positive financial role model, and she thought of her as irresponsible. But, she says, "I also feel like if you don't have enough money, you can't talk about being responsible. It's going to look irresponsible if you don't pay rent, but if you don't have the money, you don't have a choice."

Pepper says she also became convinced she was bad with money. As a young adult she never had enough and never saved it. But when she moved to San Francisco with her husband and they both got jobs, she discovered that "when I had more money, I did save it." Even today, she says, "If I don't have money, it stresses me out. But now, knowing that we have a steady income and career goals, I doubt if I'll feel worried again."

Still, she continues to be concerned that her mother isn't being responsible. "I know it's a catch-22 situation, because she didn't have a lot of money, but I still feel like she did stupid shit with it. I'm sure she's not saving money now. It makes me feel like she's not too smart about that, although she's very smart about other things."

The social forces that undermined Pepper's faith in her mother's intelligence have also driven the latest round of what Williams calls "welfare deform."

Placing a five-year limit on state assistance to the unemployed is supposed to push them back into the workforce — and, implicitly, correct for impoverished people's irresponsible desire to sit around and get paid to do nothing. But unemployment continues to rise, which means that even if the poor want to work, there may be liter-



GUARDIAN ILLUSTRATION BY JONATHAN KOCH

ally no jobs for them. Indeed, the free market cannot function unless some workers are always unemployed or poor. "It doesn't matter if they're smart or dumb or whether they have substance-abuse issues," Williams says. "There are always going to be millions of people who have to be poor or unemployed for the system to operate."

Fear of poverty is one of the most powerful incentives that drives people to work. The threat of unemployment is what allows employers to keep workers' salaries low enough that businesses can make a profit at the end of the day.

5. The poor have it better now than they used to

Conservative pundits often claim the poor today are living large compared with their 19th-century counterparts, whose lungs were full of coal dust and whose limbs were constantly mutilated by heavy industrial machinery. In the 21st century the poor have TVs, air conditioning, penicillin, and the Occupational Safety and Health Administration. Dinesh D'Souza quotes a recent immigrant from the developing world who marvels that in America "even the poor are fat." And by that, he doesn't mean ugly. He means well fed.

But a close look at the history of a city like San Francisco tells a different story.

Bay Area historian Gray Brechin says the poor were no worse off a century ago than they are today. Up until the 1960s, vagrancy laws gave the police permission to beat up and jail any "bums" who dared cross Market Street. The poor were isolated from the rest of the city. "Laguna Honda used to be a poor farm, and you'd send the poor there, to the edge of the city, to live and work," Brechin says. In the 19th century the sewage situation in San Francisco was hideous. Effluvia and garbage ran down from the wealthy areas in the hills and pooled in the Mission District and SoMa. These areas became hotbeds of cholera and diphtheria.

But today we see similar trends: the poor live near garbage dumps, suffer inequally from environmental cancers and diabetes, and are routinely kicked out of nice neighborhoods like the Castro.

Unlike today, reformers of the early 20th century knew the poor needed cash in order to receive care. When the burgeoning science of epidemiology revealed a connection between sewage and disease, the city worked to change the sewer system. San Francisco mayor "Sunny" Jim Rolph, a progressive whose tenure extended from 1912 to 1932, set up countless programs to aid the poor. He was behind the building of General Hospital, in its day a monument to modern medicine entirely dedicated to providing the public, especially the indigent, with health care. Rolph also persuaded San Franciscans to vote for bond measures that created funding for the fire and

police departments, public schools, and the Hetch Hetchy reservoir.

Brechin says the debate about whether the poor are "worthy or unworthy" raged in the last two centuries as much as it does today. But the 19th-century poor had advocates who didn't need to hide behind comedy to criticize the powers that be. They had Henry George, whom Brechin calls "a self-taught economist." George grew up working-class and in 1880 published *Progress and Poverty*, one of the most scathing and informed critiques of capitalism written in English. Based on his experiences in California and San Francisco, the core of George's argument is that rising land values create poverty. Capitalist progress, he explains, is always linked to the disenfranchisement of the poor. The book became an international bestseller and remains in print more than a century later.

With an articulate, persuasive thinker like George on their side, and the possibility of public assistance aimed at bettering their lot rather than simply eliminating them, the poor of yesterday hardly had it worse than their present-day counterparts.

There is no getting around the cold hard fact that the division between rich and poor has grown dramatically over the past three decades. Henwood writes that "in 1980, the richest fifth of Americans had incomes about ten times those of the poorest fifth; a decade later, that multiple had grown by twelve."

One could argue that the problematic calculation of the poverty line in the United States has also led to greater deprivation among the poor in the present day. For most people, this is common sense. U.S. Department of Health and Human Services researcher Gordon M. Fisher reports that, on average, U.S. citizens believe the amount of money a family needs to get along in their communities is higher than the federal definition of the poverty line. This information is based on evidence gleaned from annual Gallup polls taken since 1946.

How can we know the poverty line is too low and yet do nothing about it?

We look at the poor, but we do not see them. Instead we see myths, fears, and our own self-doubts projected onto people whose lives have been trashed by capitalism. But when we consider how to vote on issues concerning poverty, or simply how to treat panhandlers, it's crucial that we look at the real lives of the poor.

Poverty is not a choice — it is, for many people, inevitable. We have built an economic system wherein there are more people than jobs. The next person to feel the sting of joblessness could be you. What we do to the poor is ultimately what we do to ourselves. How suicidal do we have to get before we change the system? ❖

E-mail Annalee Newitz at annalee@sfbg.com.



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37th Anniversary Special Issue



Eve Milton and Paulette Spencer

"You can't be a working-class person and afford a house on Potrero Hill."

By Matthew Hirsch

There is no mistaking poverty in Potrero Hill. From the north, the Hill displays its vaunted real estate: single-family homes selling for \$550,000 on average, with prices steadily increasing. The south side offers a starkly different view: World War II-era public housing projects that resemble military barracks adorned in alternating peach, yellow, and green pastels.

For Eve Milton, an elderly artist-writer supporting herself on Social Security and 40 years of rent control, eviction would mean moving into public housing if she wants to remain in Potrero Hill. For Paulette Spencer, who already lives in the projects, changing homes would mean leaving the Hill altogether.

Milton moved into her home in 1964 (when the property was valued at \$15,000), and with other first-generation Potrero Hill activists, such as Enola Maxwell, she helped lead the early neighborhood campaigns, including the struggle to open the Potrero Hill Health Center.

Spencer came to the community several years after the health center opened in 1976 — funded by then-president Lyndon Johnson's War on Poverty. Almost every year since, the clinic has faced deep budget cuts or closure, and every time it happens, Spencer enlists with Milton and the health center's advisory board to defend it from extinction. She serves partly because doctors at the clinic saved her life twice. She also thinks the center enriches an otherwise poor community.

Even by San Francisco standards, the most slender plot of land on the Hill goes for a small fortune; a safe investment when you consider what a hillside

townhouse there would fetch in the unaffordable housing market. Atop the Hill, both Milton's home and the health center sit on valuable land, and the expansive projects on the southeast slope represent a veritable gold mine for future development, if they are ever converted.

That dynamic underscores why low-income Potrero Hill tenants and the health center can never fully escape the threat of being tossed out. "You can't be a working-class person and afford a house on Potrero Hill," Milton told me. And as city and state officials begin slashing funds for basic services like housing and health care, places like the Potrero Hill Health Center could be the first to go.

The center's fate was more secure until earlier this year, when it had to void private contracts with hundreds of employees from nearby businesses, many of them well-off local residents. Dr. Michael Drennan, the center's director, told me that with fewer and fewer resources, the clinic had to be more selective with its patient population. It chose to forgo revenues from the private contracts and to serve the uninsured instead.

Changes in the local economy have been good for some in Potrero Hill, Drennan recalled, but they haven't always reached the people in public housing. And the past few years haven't done away with the asthma, diabetes, and sexually transmitted diseases that continue to plague residents in the projects. "The need out there [for subsidized health care] hasn't gotten any less, and there is still a huge amount of people who don't have any other options," he said.

Early each year, community leaders, including Drennan, Milton, and

Spencer, come together to plan the annual Potrero Hill Jobs and Health Fair for low-income tenants. Mention to any of them the overstated viewpoint that crime is the worst problem in the projects, and a common response is that you're more likely to find illness than violence where people are unemployed.

The fair started out in the health center's parking lot, a space not large enough to hold more than 10 cars. In time it moved across the street to Starr King Elementary School, until once more the venue couldn't hold the crowd that showed up. The Jobs and Health Fair, now held at the Potrero Hill Recreation Center, has recently become one of the largest events on the Hill.

Spencer told me nobody keeps track of how many people find employment at the fair, but to her, that fact seems almost beside the point. More important, she said, the fair brings her community together. It's a showcase of what Potrero Hill has to offer, even to those on the financial down-and-out.

"Enola Maxwell used to tell us, 'Don't tell anyone you're poor. Just tell them you don't have a lot right now,'" Spencer told me last month in the Potrero Hill Neighborhood House, another space for low-income and public housing tenants on the Hill.

With what Spencer and Milton have today, neither can afford a new home in Potrero Hill, but to them this point seems hardly relevant. Rather, it's about preserving space in Potrero Hill for the poor, nearby places they can still visit and places they can continue to call their own. ♦

E-mail Matthew Hirsch at matthew@sfbg.com.

snapshot of poverty

GUARDIAN PHOTOS OF, FROM LEFT, EVE MILTON AND PAULETTE SPENCER BY SAUL BROMBERGER AND SANDRA HOOVER PHOTOGRAPHY



Mandy Karakas

"It reminds me of the depression."

By Camille T. Taiara

Mandy Karakas is too embarrassed to invite a reporter into her meager studio apartment in the Tenderloin, which she describes as being about 8-by-10 feet in size.

"It looks like an attic," she said. With no room for a bed or a stove, Karakas, who is 79, sleeps on the couch and cooks on an electric hot plate. She pays \$625 a month in rent — and another \$104 for a storage space where she can keep things like her beloved easel, paints, and music collection.

Until two months ago, Karakas's medical prescriptions ran her another \$300 a month — medications she required after undergoing quadruple bypass surgery two years ago, as well as drugs to address her high blood pressure and Type II diabetes.

Yet Karakas receives only \$600 a month in Social Security.

A mother of four who was born to Croatian immigrants in a small, northern Minnesota iron ore mining town April 28, 1924, Karakas is no stranger to hardship.

"It reminds me of the depression," he told me, in describing the prevalence of poverty she sees today. "When I see older women sleeping in stairwells, that's when I really get sick."

It's difficult to tell just how many seniors live in poverty in San Francisco, since the statistics are based on federal standards that are not adjusted to account for the cost of living in the city, one of the most expensive in the country. But it's clear that the circumstances Karakas finds herself in during the twilight of her life are pretty typical.

In 2000, the latest year for which

such figures are available, more than 10 percent of San Franciscans 65 years old or older (a total of more than 11,000 people) lived below the national poverty line — defined as an annual income of \$7,990 for single adults and \$10,075 for couples. The adversity they face attests to the failure of both private industry and public social services in ensuring our citizens don't fall into poverty after they reach retirement age.

Karakas has held a variety of jobs throughout her life — as a tracer bullet inspector at a munitions company and, later, as a remedial reading teacher and an activities director at a nursing home, to name a few. None offered a pension plan, so Karakas got her own.

For more than 10 years, she said, she paid \$300 a month into a private retirement plan run by Prudential. But when the time came for her to begin collecting on her \$100,000 package, Karakas said, Prudential told her she had no policy. (Karakas recuperated at least part of her investment through a successful class-action lawsuit.)

Now she's volunteering half-time at Planning for Elders and searching for paid employment — not an easy task at her age, even in better economic times. She recently got a social worker at St. Anthony's, which signed her up for Medi-Cal and provides her with an additional \$600 a month.

Karakas doesn't ask for much. "I wish I had a one-bedroom apartment where I could set up my easel and paint," she said. ♦

E-mail Camille T. Taiara at camille@sfbg.com.

snapshot of poverty



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Aqua Touch on left; Fukuoku 9000 on right.

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The secret of the permanent poor

What the news media won't tell you about the policies that make poverty a part of life in the United States.

By Ben H. Bagdikian

It can be the best of times or the worst of times, but whether in prosperity or recession, there is one constant in the U.S. economy: the richest country in the world maintains a permanent class of people who are poor.

That is not an accident. It is maintained by official action as deliberate as Federal Reserve chair Alan Greenspan's protection of the prosperity of banks and stock markets.

Those in this permanent class are not the momentarily unemployed. Most of them work. Neither are they merely temporarily unlucky in a world of global economic change. Even before the "new economy," none of our affluent Western European peer nations sustained a permanent poor class like one in the United States.

Those countries have social policies that prevent it.

When confronted with persistent poverty in the world's richest country, the U.S. mainstream print and electronic media seem to take as their mandate the biblical words from Matthew "The poor ye will have always." They do this with little concern that poverty in the midst of plenty is an American exception among all advanced societies. (The United States is the richest in gross domestic product, and in per capita income is second only to Luxembourg.)

The news media may protest that they do cover the poor. And in one sense they do. But these are typically isolated stories about hard-luck families in disaster areas or profiles of plucky downsized Midwestern managers flipping burgers at McDonald's — sympathetic features but depicted as isolated cases. It is reported only rarely and obscurely why the United States, among all its affluent peer countries, retains a poor class year in and year out.

Given the symbiotic relationship between our national politicians and the mainstream news media, that media failure has consequences. What the media ignore, political leaders know they can safely ignore. The needy appear only at election time in stereotyped rhetoric and campaign photo ops. The empty speeches without media follow-up have deepened the comfortable assumption that in the United States poverty is an unavoidable act of god.

Permanent poverty may have been inexorable in biblical times, when there really was inadequate food, inefficient use of arable land, rigid class systems, slavery, and serfdom. But today's world has enough food for everyone, and affluent countries like the United States have enough resources to guarantee their populations enough decent food, housing, health care, jobs, and pensions. Most of our peer countries do exactly that. Only the United States has chosen not to rid itself of a permanent poor.

No mystery

Why do we permit this when our peer nations do not? The answers are not mysterious: official

housing policies, deliberate shifting of wealth to the top through destruction of the national progressive income tax, mammoth special favors for corporations, and cynical treatment of the national minimum wage.

Why do the mainstream news media share the blame?

A dramatic demonstration of the media's guilty involvement occurred 20 years ago when, suddenly, as though from nowhere, we had homeless families living in the streets. For national civic life, it was the dead canary in the coal mine. We know why the canaries die in the

No affluent democracy has been able to house its low-wage families by depending on the private real estate industry. Government-subsidized low-cost housing has been found indispensable if all are to be housed in minimally decent homes and apartments. Before 1979 the United States subsidized 200,000 such low-income units a year. In the early 1980s, in the new fervor for shifting everything possible to the free market, subsidized low-cost housing subsidies were cut by 92 percent. That is the central reason we suddenly had a permanent beggar class and families living in the streets. Few readers or TV news watchers

United States of a falsehood, namely, that we are a brutally overtaxed country. The truth is that of all the affluent democracies, the United States has the lowest taxes in the world, including the sum of all local, state, and national taxes.

Consequently, when this fantasy is shrill in every political campaign — promising lower taxes as a dire necessity — it is accepted as an urgently needed rescue of that beleaguered population the very rich. Though the mainstream media love to find culprits in social problems, on this they practice selective amnesia. For more than half a century, the share of federal taxes

paid by corporations has been dropping radically and been shifted onto families and individuals. In 1940, corporations paid 40 percent of federal revenues. By 2000 it had dropped to 12 percent.

Guess who pays for that shift?

Except for Japan's, U.S. income taxes (34 percent of the GDP) are lowest among industrialized nations. The rate in Canada is 36 percent, Germany 39 percent, Switzerland 50 percent. It is not coincidental that most of those other countries have universal health care, guaranteed housing, and more generous social benefits than the United States.

The top federal income tax rate for the richest Americans was once 70 percent, though people that rich hired the best accountants to find tax shelters, so few paid anything like the top bracket. The top rate in 2000 had dropped to 39 percent, and in practice it is closer to 33 percent, and few in that theoretical bracket pay that much for the same reasons.

The final insult to the poor is the minimum wage. Corporations and the rich fight every move for an increase, the way they fought against creation of

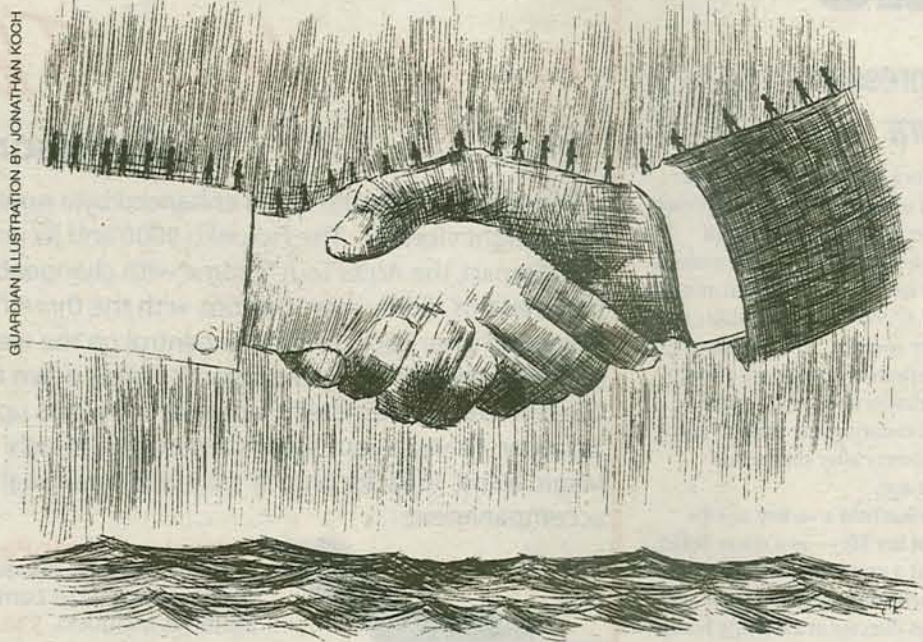
the minimum wage in the first place. In 1970 the minimum wage was worth 29 percent more in real terms than it was in 2000. According to the Economic Policy Institute, in 1970, minimum-wage workers were living above the poverty level. In 1998 only 19 percent were.

A standard objection that higher minimum wages will reduce the number of jobs available, or force small businesses into failure, has no basis in reality. The institute says a raised minimum wage has never resulted in significant reductions in jobs or closed businesses.

Corporations and Washington legislators may point with helpless resignation to the biblical assertion that the poor will always be with us, but the experience of other rich countries, like Germany, France, Canada, and the U.K., suggests the answer lies less in the Book of Matthew and more in the Congressional Record. ♦

Ben H. Bagdikian is the author of *In the Midst of Plenty: The Poor in America* (Beacon, 1963), *The Media Monopoly* (sixth edition, Beacon, 2000), and other books. A version of this article first appeared in *Street Sheet* in June 2001.

GUARDIAN ILLUSTRATION BY JONATHAN KOCH



mines: it is a warning of methane gas, which kills sensitive canaries before it kills human beings. The dead canary of structural American poverty was the sudden appearance of the homeless in the early 1980s.

"Homelessness" is a social phenomenon usually associated with countries like Bangladesh but has now survived as a visible urban fixture in this richest of countries.

Emblematic is the failure of the big newspapers and broadcasters to search out the source of the new homeless when they first appeared in the 1980s.

Most often the media refer to the homeless who are alcoholics, drug addicts, or mentally ill. But we had always had alcoholics, addicts, and the mentally ill before without large numbers of families living in the streets.

Something had radically changed.

A hint of what's changed is that homeless people — a minority of the total poor — are homeless even though, according to the Bureau of Labor Statistics, 64 percent of them have jobs. Some have two jobs, but they are still poor by government standards.

were ever told the basic reasons why homelessness happened "out of nowhere."

The rich get richer

Underlying the issue is the shameful phenomenon of a radical shift of national personal wealth from the bottom 80 percent of the population to the top 20 percent, with the lion's share of that going to the top 1 percent.

The fact that such a gap exists gets into U.S. news occasionally, but as a routine statistic, like the corn crop in Kansas.

The massive shift of U.S. wealth to the top has been reported in the media, but without the sense of outrage and alarm that would puzzle a Lincoln Steffens, an Ida Tarbell, a Franklin Roosevelt, or any number of political and media leaders of past eras.

Other affluent countries lack a permanent underclass like the American poor. Why? The other rich countries have housing, employment, pension, and tax policies that prevent it.

The overall answer is an inexcusable fantasy aided and abetted by our major media. The media fantasy has convinced the people of the

Click and survive

Bay Area entrepreneurs use e-mail pleas to stay afloat.

By Laura Paskell-Brown

Surviving as a professional artist or an independent publisher has never been easy, but right now it's even harder than usual. Faced with broke customers, rising costs, and the dreadful California economy, small creative entrepreneurs are sometimes forced to get extra-ingenuous in order to survive. Businesses blessed with a loyal fan base of customers — who would be saddened rather than merely inconvenienced if they closed their doors — have certain advantages. As two East Bay enterprises, indie feminist mag *Bitch* and cool design firm Yumfactory, recently demonstrated, they can turn to their e-mail lists for a grassroots fundraising drive.

Artistically challenged

Yumfactory is a one-person design company founded by Attaboy in 1998. The creator of cute-scary creatures (think Hello Kitty but with teeth), Attaboy makes toys, stickers, and comic books, as well as doing freelance design work for clients including the band Kiss, toy companies Milton Bradley and Mattel, Tower Records, and the *East Bay Express*, as well as the *Bay Guardian*. With a new toy and a possible computer game in the pipeline, business was looking up for Yumfactory. But when a series of checks failed to come in, Attaboy found himself with an acute cash-flow problem. Unable to pay his rent, he was served with a three-day eviction notice Oct. 6 and so, out of sheer des-

peration, he sent out an e-mail to 15 people titled "eviction sale."

The message explained Attaboy's precarious finances, but the artist insists he wasn't begging. "I just told people that I was in a situation and that if they wanted to order stuff, then now was the time," he says. The response was much greater than he had dared to hope for, and within two days Yumfactory had received more than \$1,000 worth of orders. A customer in Hawaii even offered to give him the money, but he says he refuses to take donations.

Bitch of a problem

Lisa Jervis, founder and publisher of *Bitch*, says she's well used to fundraising drives. The quarterly feminist publication is a registered nonprofit and as such is entitled to tax-deductible donations. Even with these donations, Jervis has constantly struggled to keep the mag on newsstands. Surviving on a shoestring has become a way of life. So when 2003 sales fell far below expectations, and it seemed like nothing was left to cut back, *Bitch* decided to launch an online subscription drive.

The staff fired off an e-mail to roughly 700 people, asking them to spread the word, buy a magazine, and — most important — to subscribe. Once again, the method seemed to be a success and has already secured 2,000 of the 3,000 subscriptions they need to keep going.



He's so cute! Attaboy poses in his studio with a toothy little pal, Atrix, one of his many toy creations.

BizTips

Openings, closings, and other life changes on the small-business scene

First there was Red Stripe. Then there were the White Stripes. Were **Pink Stripes** (1003 Guerrero, S.F. 415-642-4668) business partners **Desirée Aquino** and **Santa Ines** thinking about what happens when you mix Jamaican beer with ambiguously related blues rockers from Detroit? Probably not, but we'd like to point out that the answer is ... well, never mind. Located on the outskirts of either the Mission District or Noe Valley, depending on whom you talk to, Pink Stripes opened in mid October with the aim of catering to those in search of food and fashion under one roof. Aquino and Ines aren't taking their color theme to the same level of fevered obsession as Jack and Meg White are. Their goal seems to be more along the lines of general cuteness — from the store's logo of a girl holding a cupcake to the "fashion-forward" clothing aimed at teenagers and young adults to the mini-desserts, described by Ines as "very girlie." Faced with cookies designed to look like handbags, BizTips is inclined to agree.

Also in the business of multitasking, first-time store owner **Karen Man** recently opened the doors of **Kookaburra** (2182 Sutter, S.F. 415-749-1533), part gallery, part gift shop and boutique. Photographs and paintings by local artists are on dis-

play for show and sale, as is jewelry by the owner, and the store is filled with home-decor items (vases, lamps, pillows, etc.) Man swears you won't find at Crate and Barrel.

...

Postmortem We would like to mention with a nostalgic tinge of regret that 3001 Mission St., once the site of great neighborhood bar the **Tip Top Inn**, has turned into a check-cashing establishment. Now, the community needs its checks cashed; we're not saying it doesn't. It's just that we have fond memories of the Tip Top and had been holding out hope for some sort of resurrection. You just can't stuff yourself into the tiny back room of your average check-cashing place to hear favorite local rockers perform about three inches from your face. (Hemlock Tavern, you think you're cozy? You're like the Concord Pavilion in comparison.) And even when the live music died (or the booker left town, or the neighbors complained, or whatever it was), the Tip Top was a great place for a cheap shot of whiskey and a quiet game of pool. ♦

Got a tip? E-mail biztips@sfbg.com.

Method for success?

If these stories tell us anything, it's that the power of clicking the Forward button is stronger than ever. While the initial recipients could easily have deleted these messages, they chose to pass them on instead.

Jarvis marvels at the extent to which the *Bitch* e-mail traveled. "It really did go far and wide," she says. But despite the happy outcome in both *Bitch*'s and Yumfactory's cases, Jervis and Attaboy admit the tactic is not a long-term solution.

"I think you can only play that card once," Attaboy says with a laugh when asked if he'd consider doing it again. Jervis agrees, arguing that if they were to repeat their plea then people would probably "tune out."

Meanwhile, other options do exist for those who are willing to search for them. Times are undoubtedly hard (the **California Arts Council** just cut its entire 2003-04 grants program, and many foundations are tightening their belts), but funding is out there, for artists and nonprofit organizations alike.

The **Foundation Center** (312 Sutter, Suite 606, S.F. 415-397-0902, www.fdncenter.org) exists to provide grant seekers with the necessary information and tools to succeed. It also runs workshops designed to help nonprofit organizations with budgeting and financial planning, legal advice, and marketing. **Etta Jenkins**, communications manager at the center, says it receives so many questions from artists that it now has an annual Funding for the Arts Month.

For small publications there is also the option of

a loan from the **Independent Publishers Association** (2729 Mission, No. 201, S.F. 415-643-4401, www.indypress.org), something that *Bitch* has benefited from in the past. Other IPA services (available for a membership fee) include a newsstand distribution service, an advertising network, and technical assistance.

Grants and fundraising aside, some sound financial planning would go a long way to solving the more extreme crises experienced by Attaboy, who openly admits that any spare cash he has immediately goes into developing his next project.

And there's something you can do too. Part of the *Bitch* e-mail campaign was to flag the issue of "buying direct." The staff pointed out that while only \$1.98 of the cover price reached them from a magazine stand sale, a subscription ensures that they receive the full \$3.75 and that they get it straight away. The story is similar for Attaboy, who receives only the royalties on sales that are not directly made from his own store.

Whether consumers respond to this call or not, it's unlikely *Bitch* will ever be totally financially secure. "Things are always pretty dire," Jervis says. "But the holidays are always a good time for us, so we won't be folding just yet."

Attaboy is also surprisingly upbeat about the future, saying he's not bothered if he never gets rich. "I get to spend my days doing what I love," he says. "And as long as I have enough money to buy a bagel on Saturday and take my girlfriend to the movies, then I'm a happy man." ♦

Flower, repowered

Friends solicit support for *San Francisco Oracle* founder Allen Cohen. By Cara Bruce

Allen Cohen conceived the psychedelic, underground newspaper the *San Francisco Oracle* — the city's age-of-McLuhan medium-is-the-message bible — in a dream. "I was flying over Earth like a satellite. Everywhere I looked there were people reading newspapers covered with rainbows," he says. "The next morning, I went out and told people about the dream, and everyone said, 'Let's do it.'"

They did. The *San Francisco Oracle* redefined the newspaper as a medium, helped usher in a new generation of underground publishing, and was a forerunner in magazine design. "The *Oracle* was one of the most amazing-looking papers I had ever seen, and the articles were from another dimension," cyberpunk vet RU Sirius says.

These days, however, Cohen the dreamer is living something of a nightmare. A bio of Cohen on the Web site for Chet Helms's Family Dog says the editor, poet, and one-time baby-delivering "mid-husband" "receives improbable impulses to save the world and celebrate life" from his basement apartment in Oakland. The word "improbable" is the clue to Cohen's current state. He's got hepatitis C, the liver-destroying virus for

which there is no cure. According to the Centers for Disease Control and Prevention, hepatitis C is the most common chronic blood-borne infection in the United States. One in 50 Americans is infected. And liver failure is now the second leading cause of death nationwide. The disease may lie dormant for 20 years or more — meaning one could have hepatitis C and not know it for many decades.

That's what Cohen thinks happened to him. He believes he contracted hepatitis C in the mid '60s, and now he has liver cancer and is in desperate need of a transplant. Cohen has tumors that have been very responsive to localized chemotherapy, but this is a stopgap measure designed to keep his tumors small enough so that he will remain a candidate for a liver transplant when

an organ donor becomes available. Cohen's tumors have been reduced, but if he develops more than three tumors, he won't qualify for a new liver. Due to the severity of his situation, in December, he'll be put at the top of the organ-donor list.

It just so happens there's a critical shortage of livers in the Bay Area. Phil Lesh of the Grateful Dead, who also has hepatitis C, moved to Florida because, well, they have more livers than they need. "Even with a new liver," he tells me, "I will always have hepatitis C. I've seen it flare up twice since my transplant." The first time, he says, was because of steroids doctors gave him to prevent the liver

important thing about Allen," he says, "is that Allen is a truth teller, regardless of the consequences. He has a strong conscience and gives a voice to it. I feel lucky to be able to do this for him."

Lesh and the Hep Kats, Ram Dass, Don't Push the Clown, and other special guests will perform. Helms is hoping to be able to give every cent earned to Cohen, who until recently was a teacher in public schools in Berkeley and Oakland but who is now too sick to work.

Cohen's other work, his writing, has continued as well, in the



The Oracle's visionary: Allen Cohen, left, founding editor of iconic underground newspaper the *San Francisco Oracle*, brings countercultural values to his battle against hepatitis C (above, the *San Francisco Oracle*, vol. 1, no. 7, 1967).

The year 2003 may be a long way from 1966, when Cohen and 2,999 other people showed up in the Panhandle for the Love Pageant Rally to protest California's outlawing of LSD, then delivered flowers, along with a few 'shrooms, to the mayor, police chief, and district attorney. It may also be a long way from the Human Be-In of '67, which led to the antiwar march in which those famous flowers found a home inside Pentagon guards' rifles. For Cohen, it has been a continuum. The principles that have guided his life for four decades are still relevant. "The ideals of the '60s — peace, love, compassion, community — are both necessary and active in our culture today," he says. "You find them in the rave scene, Burning Man, the Internet. The same need, the same yearnings are there. These ideals have manifested in this event — where friends are helping me out where I am right now in needing material things, the things I never worried about." ❖

Tax-deductible financial contributions to the Allen Cohen Fund may be sent to Arts and Education Media Inc. (a 501c3 foundation). Checks should be made out to Arts and Education Media Inc., with "Allen Cohen Fund" on the memo line. Mail to Allen Cohen, 399 Orange St., Oakland, CA 94610. Cohen will send a signed image from The San Francisco Oracle Facsimile Edition to each contributor.

HepCats Ball, with Phil Lesh and the Hep Kats, Ram Dass, Don't Push the Clown, takes place Wed/29, 7 p.m., Great American Music Hall, 859 O'Farrell, S.F. (415) 885-0750. \$35, \$100 benefactors (benefactors receive three limited-edition posters celebrating the event). For more information go to www.familydog.com.

Cara Bruce is the coauthor of *The First Year — Hepatitis C*. Read her previous articles on hepatitis C for the Bay Guardian at www.sfbg.com/SFLife/35/25/lead.html.

from being rejected. The second, after his fall 2000 musical tour, came after a sore throat he couldn't shake. "I'm more susceptible to fungal infections because my long-term antibiotic and antirejection medication protocols suppress my immune system. It took so long to identify and treat the infection that my immune system was stressed to the point that the virus flared up." A recent biopsy showed that his liver is doing well.

Yet not everyone has the means to move to another part of the country. What Cohen has going for him, however, are wonderful friends. Helms, the storied Family Dog producer, has put together a star-studded benefit for Cohen called the HepCats Ball. Helms, who was Cohen's roommate and best friend, said they shared everything — and Helms also has hepatitis C. "The

years since the *Oracle* ceased publication. He's written two groundbreaking books of poetry — *Childbirth Is Ecstasy* and *The Reagan Poems*. In 1990 he produced a compilation of *Oracle* issues titled *The San Francisco Oracle Facsimile Edition*. In 2002 he edited an anthology of poems on Sept. 11, 2001, *An Eye for an Eye Makes the Whole World Blind*, which won a 2003 PEN Oakland award. His newest book, *The Book of Hats*, is just out.

David Getz of Big Brother and the Holding Company most cherishes Cohen's personal touches. "One of the things I love about Allen," Getz says, "is that every year for Christmas or Hanukkah he

sends out a card with a poem. I love his poems. The hippie movement didn't always produce the best writing, but the *Oracle* had good writing. And after Sept. 11, Allen put out a book of incredible poems. It was an amazing book, a real testament to his skill as a writer and an editor."

Hepatitis C resource list

American Liver Foundation 1-800-GO-LIVER, www.liverfoundation.org.
National Hepatitis C Coalition Inc. (909) 658-4414 (nationalhep.c.org), nationalhep.c.org.

HCV Info Hepatitis C resources and information. www.hcvinfo.com.

HCV Advocate Hepatitis C support project. www.hcvadvocate.org.

HCV Anonymous Hotline (949) 218-6793.

Haight-Ashbury Free Medical Clinic Confidential, free HCV testing. (415) 487-5632.

Hepatitis C Helpline Peer support for persons afflicted with hepatitis C. (415) 834-4100.

Centers for Disease Control and Prevention www.cdc.gov/ncidod/diseases/hepatitis/c.

C.B.

Reality RPG

He was wearing one of those black leather trench coats that fan out behind you like a cape when you walk. His boots were black leather, too, decorated with metal plates, and he had thick silver rings studded with arcane symbols on each of his fingers. We were on the bus going downtown, and he was shouting into his cell phone.

"Dude, don't go out to Ocean Beach tonight — there are tons of werewolves out there," he loudly advised whomever he'd called on the tiny Nokia. He paused for a second, fiddling with a loop of chain on his studded belt. "No, dude, seriously, I have, like, a vorpal sword and a devourer, and I'm still not going out there without total backup. And also don't go to North Beach tonight either. The Giovanni vampire gang is out there, and it's harsh. Same in Chinatown. There's this group of Chinese vampires — they have this fuckin' red symbol they wear — and they're totally on the alert."

By this time, even the drunk at the back of the bus had stopped muttering about niggers and Jews and was just staring at the guy with the vorpal sword and cell phone. And then, with a swoosh of black leather, he jumped off the bus and prowled into the South of Market night.

I found myself thinking, weirdly rationally, that he must have been some kind of vampire, or maybe a warlock. Never once did it occur to me he might be insane or talking to dead air. Although I knew in the back of my mind that he was probably playing a live-action role-playing game, I didn't think about the game itself. I went right past that and straight to the fantasy in order to figure out what had just happened next to me on the bus. That's why I asked myself: vampire or warlock? Instead of: schizophrenic or gamer?

Half the time I feel like I'm being dunked into a role-playing game even when I'm clearly in the middle of an everyday moment. When video games like the Sims create mesmerizing entertainment out of the boring parts of just being alive — shopping, walking the dog, moving your sofa across the room — that's when the difference between everyday life and RPGs begins to erode for me. And this creates weird conflicts. I mean, why do I like to go to the mall in the Sims, even though going to the mall in real life gives me post-traumatic stress flashbacks of my suburban adolescence?

At least I'm still fairly clear on the distinction between what's cool to do in real life versus what you can do in the Sims. For example: it's only in the Sims that you can have babies, starve them to death, and make money selling their tombstones. In real life, you have to buy tombstones, so this isn't a good way to raise cash.

Yet another kind of reality RPG is Tribe.net, an uncensored online community that resembles Friendster in almost every way except for the fact that there is no autocratic dictator named Jonathan Abrams running the thing and deleting the accounts of people who freak him out. At Tribe.net you log in and create an identity for yourself, complete with as much or as little real information as you like. You can be an entirely fictional creation, complete with fake photos, or you can document your every little personality quirk, from a love of data mining to a predilection for farting quietly in movie theaters. The game of Tribe, such as it is, is to accumulate as many friends and tribal affiliations as you can. The more often you log in and post messages to tribe discussion boards, the more friends you'll get and the more satisfied you'll be. It's like creating a group of Sims characters. "You" watch "yourself" moving around in a social space, and "you" interact with a bunch of other "people" in "rooms."

Who are all these people on Tribe anyway? As if I were some wide-eyed social critic from the late 1980s, I find myself discovering once again that people are different online than they are in person. Shy people are eloquent. Sexy people are boring. I have two busy friends, whose presence I often miss in real life, whom I now get to see nearly everyday on Tribe.

"Wow, Jason and Liz are so cool!" I think as I read their Tribe posts. "I wish they existed in real life!" And then I realize they do exist; I saw them last year at a party, and they are indeed as funny and smart as their "selves" on Tribe.

Am I confused or just happy to see them? Am I going to the store or is this just a game? I'll have to decide. ♦

Annalee Newitz (avatar@techsploitation.com) is a surly media nerd who needs to go post something on Tribe now. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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Turning Japanese

Dear Andrea:
I'm the father of a boy who recently turned 13. He's beginning all that stuff I have almost forgotten about, and I want to be as cool about it as possible, but ... what do you think about letting him have unfettered access to Internet porn? I know he looks at it.

When I was his age, it was so damn tame, compared to a few clicks now and you're suddenly staring at some intense, sometimes scary stuff. Most of it, of course, is just fake sex performed by actors, which I have no problem with, but I want him to have a healthy view of women. If he's like I was, his room will be repainted in sperm by the time he's 16, but I can laugh about that. Maybe I shouldn't worry about the porn. I'd be interested to hear your opinions.

Love,
Dithering Dad

Dear Dad:
I am not the parent of an adolescent, and having to be one, eventually, is probably the only aspect of parenthood I don't much look forward to. I wish you luck. The best advice I can give you, based on what good parents and good parenting books tell me, is to leave this alone and don't sweat the cool stuff.

A teenager doesn't need a cool dad; he just needs a dad. Surely you remember how desperately you wished to avoid discussing certain aspects of your growing maturity with your parents? You know that a friendly "I see you've been visiting that Barnyard Betty site...Some stuff, huh?" will result in the sort of mortification compared with which the slowest, most agonizing death seems preferable. And then there are your son's feelings to consider.

I'm afraid your choices are a) block his access to porn sites (you'd better make sure every one of his friends' parents have done the same), or b) let him roam free, with the assurance that you are there to discuss anything he doesn't understand. Chances are slim he'll take you up on it, but it's good to make the offer. What I wouldn't recommend is allowing him access to "nice" porn while keeping him off the tentacle-bondage nonconsensual bestiality sites. That seems needlessly complicated (and slightly weird) to me.

The "healthy view of women" part seems trickier, but I don't think it is, really. Unless you're locking him in the basement with nothing but tentacle-bondage, et cetera, porn as input, he has lots of other images of women (as well as actual women themselves) on which to base his attitudes toward the opposite sex and gender. You can ask him about girls he likes (provided he even likes girls) and see how that process is going. You can step in for some stern correction if you find he's thinking of his barely pubescent classmates as bitches and hos. He's your kid, and his behavior is yours to correct. His nascent fantasy life, though, is his alone.

Love,
Andrea

Dear Andrea:
I'm not very socially gifted, but I like to think I have some things to offer women. However, I think the women I like won't be interested. Therein started my problem. There's a thing called *hentai*, cartoon character porn. My need to find some comes and goes, when I'm feeling unloved or unappreciated. But while I only like certain kinds, and I'm not into the bondage and rape stuff, I still feel like a perverted freak. The closest I've come to telling anyone is when I told my brother but didn't elaborate. I'm not out of touch with reality, and I realize I won't have a chance of scoring with a character from a TV show, but I guess I'd like to have it come true. I'm ashamed of this. Is this a serious problem and something I need to get taken care of?

Love,
Fanboy

Dear Boy:
You may not be out of touch with reality, but you're well out of touch with geeky-guy culture if you think you're the first lonely boy to dream of scoring with a cartoon character. This has, I assure you, been going on since well before the invention of the Web: it certainly predates the printing press, and maybe the pen. Moreover, it really doesn't matter whether you fantasize about abusing your imaginary friends or buying them cartoon flowers and candy — they'll still be cartoons, and they still won't care.

Where you can go wrong, and tragically so, is at the interface between fantasy and real life. You already told your brother about your secret life, and I imagine that if that had gone well you would have mentioned it. In the future, keep your tastes to yourself and never under any circumstances tell a real girl you beat off to line drawings with big, round eyes and big, pointy breasts. Not unless she's a major geek herself and you met her at an anime convention — and come to think of it, that's not a bad idea.

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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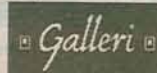


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FOOD & DRINK

The kindest cut

By Paul Reidinger

Cortez (as in Hernán, New World conquistador, as in the alternate spelling Cortés) is one of those restaurant names that function on many levels, as lit-crit types like to say. The word subtly tends toward remembrance of things past: the restaurant occupies a space in the new Hotel Adagio that was once occupied by a restaurant, City of Paris, in a hotel called the Shannon Court, at the intersection of Geary Street and a lane called — then and now — Shannon Court.

It also resembles *cortar* — Spanish for “to cut” or “to shorten” — and the menu does indeed consist of small plates of Mediterranean provenance with New World inflections, as is characteristic of the restaurants of Pascal Rigo, arguably the city’s most accomplished restaurateur of the past few years. (Rigo’s other successes include Chez Nous and Le Petit Robert, along with Bay Bread and several boulangeries.) You might say Rigo is to restaurants what Chip Conley is to hotels; the Adagio belongs to Conley’s Joie de Vivre panoply, and for Rigo to take over a hotel restaurant suggests a high degree of confidence in both the hotel and his own method.

If you remember City of Paris, which spread rather spaciouly down and away from the entrance on Shannon Lane, you will find Cortez to be totally unfamiliar. The old door is still there, but the main entrance now is through the hotel lobby on Geary. The space has been narrowed (it is long and deep, like the gallery in a Pacific Heights mansion) and fitted with (in addition to a wine-hipster clientele) light fixtures that look like heavy-duty mobiles, with glass spheres of various colors hanging from them. The overall effect is of Scandinavian Designs on an acid trip.

The display kitchen seems to be more or less where it was during City of Paris days, and from it emerges a

procession of the sorts of dishes that have raised Rigo to his present position of eminence. The hands-on chef is Quinn Hatfield, whose experience includes stints at Postrio, Spago in Beverly Hills, and Bouley in New York. (Hatfield’s wife, Karen, is the pastry chef.) His cooking is, naturally, all about stylish little flourishes — celery foam, say, in a cappuccino-like layer atop a shot glass filled with carrot-ginger soup. The soup shots (\$6 for two) reveal much about the menu as a whole: they are small but not precious, they reflect an unforced elegance, and — last but not least — they are tasty.

Onward. French fries. These (\$5) would be excellent even without the doctored mayonnaises (additives include harissa and zaatar, a blend of herbs) that come on the side, and they serve equally well at the beginning or the end of the savory courses, though if they arrive at the beginning, they make a nice accompaniment to subsequent dishes. They go quite well with the various roasted fish, for instance: striped bass (\$10) carved into convenient slices and served with potatoes and leeks in a meunière sauce; or branzino (\$10), also a type of bass, served in a similar butter sauce with strips of charred pepper and potato coins.

If you don’t like your fish cooked, Cortez has you covered: tuna tartare (\$6), a dice of ruby-red nuggets, arrives on a bed of dill-scented fennel that looks like spinach fettuccine but has a chewiness that goes a bit beyond al dente. Seafood other than fish? Yes. A fat crab cake (\$9), sautéed to gold with shredded phyllo dough, sits in a nest of citrus-marinated cabbage — basically a kind of high-end coleslaw whose acidity helps cut the fat. Prawns a la plancha (\$10), the simple and classic Spanish preparation with garlic and chili flakes, features huge meaty prawns

Cutting a fine figure: The glam cognoscenti congregate at Cortez, in a definite spirit of joie de vivre.

and a side tub of smooth, almost pastelike tapenade.

We know from Anthony Bourdain that you are a dork if you order chicken at a restaurant — even if the chicken is a slow-cooked boneless breast (\$10) served with an autumnal mushroom ragout. But perhaps you are less of a dork if you are more transfixed by the mushrooms than the bird and move on to another mushroom dish, this one a fricassee of chanterelles (\$9), flavored with pancetta and plumped up with exceptionally tender gnocchi and bits of parsnip, whose autumnality shades into wintriness.

We thought the butternut squash ravioli (\$9) were a bit too one-dimensionally sweet. Some curry or ginger would have added interest. But their sweetness did prime the dessert pump, and the desserts themselves turned out to be quite as good as the earlier dishes. The cinnamon beignets (\$7), light as clouds, were for us a fore-

gone conclusion after my companion spotted a plate of them being served at the next table. But I was, if anything, more impressed by the chocolate peanut-butter truffle cake (\$8), a kind of tiny Bundt cake whose central cavity was filled with peanut-butter mousse. And the house-made peanut-butter ice cream on the side nicely prefigured the house-made Greek yogurt sherbet — marvelously sweet-sour and creamy — that accompanied a nectarine almond brown-butter cake (\$7) with which we concluded another visit. We really concluded by exchanging those nods satisfied diners exchange when the food they’ve just enjoyed is a cut — or two — above. ♦

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Without Reservations

The truth of consequences

Scolds are people, too, apparently: a reader recently wrote to thank me for harping on the point that it matters what and how we choose to eat, not just for our own health and well-being but for that of the planet generally. So the tiny jeremiads that have been appearing now and then in this space have not, as of yet, offended or bored the entirety of whatever readership there might be.

I have rarely been accused of optimism, but for a moment I will (perhaps optimistically, or even overoptimistically) pursue this line. The central principle of food ethics — that we have and make choices, and those choices have consequences — sounds widely in the culture at large. We have, for instance, just spiked a duly reelected governor and replaced him with a celebrity bodybuilder whose campaign consisted mostly of television ads reassuring us that he knows what to do and how to do it. The bodybuilder has no known qualifications for holding public office, although he does have a private jet. Is it just me, or does the electorate seem like a bratty child who, having flung dinner to the floor, expects another and better dinner — perhaps a fancier kind of pureed peas — to be promptly served?

A year ago we were solemnly assured by various flacks of the honorable Bush administration that Saddam Hussein might nuke us. An invasion was the only answer. Media and Congress meekly played along, accepting without question the administration’s assurances that grateful Iraqis would be strewing roses before our tanks and Bradley fighting vehicles, while Iraqi oil revenue would somehow pay for the whole thing. It would be, in other words, an easy war, a war without consequences — not, certainly, a quagmire, the unprovoked stirring of a hornet’s nest. Comes now John Kerry, who voted for the war resolution but as part of a stillborn presidential campaign tells us he was misinformed or misled when he voted yes — not that he was craven or cowed or that, like the rest of the country, he just closed his eyes and accepted this shrink-wrapped war and hoped it would somehow turn out, because this is America, and for too long something for nothing has been the American way.

Sad fact: sooner or later the bill does arrive. The tasty fish we like so much becomes extinct from overfishing. Stars of crash-bang action movies don’t necessarily have a clue. People whose country has been invaded and occupied turn out not to love the occupier. None of this is, as they say, rocket science; it’s just a matter of looking.

Paul Reidinger
paulr@sfbg.com

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-Sara Deseran, San Francisco Magazine, March 2000

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FOOD & DRINK

cheap eats by dan leone

Cigars: a poem

Not a lot of poetry has poured out of me in the past year, year and a half. Two years. By poetry I mean poems, stories, songs, novels, one-act plays, and postmodern shopping lists — all modes of expression which used to flow forth from my pen like ... like ink, from a pen. Now all I have is Cheap Eats once a week and some 55-gallon canola oil drums to hammer on — a noisy, not very poetic business. But, in the immortal words of my exceptionally mortal Uncle Big-Six, "Whatta y'gonna do, huh?"

I'll tell you what I'm going to do, Uncle Big-Six. I'm going to drive out to the beach and park in the parking lot facing the ocean, roll down my window, crank Rush Limbaugh or Dan Savage or whatever the hell AM talk show I can find, drink a bottle of wine out of the bottle, fall asleep with my hand on my balls and the sun in my face, dream about onions, and wake up a fucking poet again.

SIDEWALK NATURE WALK

A butter knife.

A volume knob.

A pigeon feather.

Cracks.

I kicked that out at the coffeehouse the other day, and I publish it here because it represents for me an important monument to my reemergence as a post-midlife poetic dude — a second-half kickoff, if you will, which harkens both forward to a hard-fought, newfound maturity and backward to fifth grade.

I'd like to thank my wife, Crawdad de la Cooter, for her patience and support, and the visiting Pittsburgh poet, Moonpie, for reading me my horoscope and helping me edit the title of the poem from a three-line-long, rambling sentence fragment to three simple words. I'd like to thank the guy behind the counter at the Last Laugh for loaning me his pen, without which the poem might not have ever been written. My new favorite coffeehouse: the Last Laugh on Dolores and something-or-other.

The next day Moonpie and me decided to have our coffee and work on our poems in North Beach, it being after all quite possibly the most poetic neighborhood in the city. I worked up an appetite nailing down six more four-liners at Cafe Trieste, and then, by way of a lunch break, we bellied up to the bar at Mario's Bohemian Cigar Store Cafe, corner of Columbus and Union, on Washington Square Park.

Would you believe I've never yet reviewed this place, let alone eaten there? You can practically see Richard Brautigan in the park across the street, eating a spinach sandwich. Except we sat at the counter, so all we could see was the guy behind the counter, cooking up stuff, and the waitresspeople hustling back and forth, serving it.

Small place. Besides the counter there's just one row of tables, windows looking out onto Union Street and Washington Square. Plus a couple of tables outside on the sidewalk. I recommend eating inside, because Mario's has a real-feeling old-timey bohemian feel to it — and I'm assuming that's what you came to North Beach for.

What's for lunch are hot focaccia sandwiches, or else lasagna, cannelloni, or polenta. All they have for cooking purposes is a small two-tier pizza oven wedged into the corner behind the bar. There are stacks of focaccia squares to one side of the oven, and on the other side, under the bar, all sorts of fixin's. These get slapped together into drippy, melty, saucy sandwiches full of sausage, chicken, meatballs, eggplant, turkey ... you name it.

Moonpie got a veggie sandwich (\$6.50), which consisted of eggplant, roasted red peppers, and Swiss cheese. It was deliciously crispy and big enough that I got to eat a whole section of it. As much a pal as Moonpie is, though — and she's my second-oldest pal in the world — I have to admit that I'd have traded her in a hot second for the guy sitting on the other side of her, wrangling his way through a sausage sandwich just dripping with sauce and melted cheese.

I got polenta and sausage (\$8.50). Polenta's a funny thing. Sometimes it's mushy, sometimes cakey, sometimes cubey. This was cubey — six cubes smothered in marinara sauce and straddled by a plump, split-longways sausage. No cheese. But plenty of bread and butter.

What with all that to eat and a couple glasses of house red (\$3.75 each), there was not a lot of poetry written after lunch. Here's one of the ones I penned beforehand, at Trieste, which I publish here because it made Moonpie go, "Aw."

SHOES AND HATS

Somewhere between the dog shit

on her shoes and the

propeller on her hat

She is naked as a number or note

That's where I love her. ♦

Mario's Bohemian Cigar Store Cafe. 566 Columbus (at Union), S.E. (415) 362-0536. Daily, 10 a.m.-10 p.m. Takeout available. Beer and wine. MasterCard, Visa. Wheelchair accessible.

FOOD & DRINK

bottle rockets by matt markovich

Ale and well met

For some reason my parents let my brother and me drive on our own from Chicago to the Bay Area when I was 16 and he 18. The single night and following morning of our San Francisco visit was one of the most genuinely wretched examples of what pure consumption can do to the human organism.

We lit out from the Chinatown Holiday Inn for the evening, and that's when we saw it: the gleaming copper brewing tank in the window of the San Francisco Brewing Company, the air redolent with the smell of hops, the tank pregnant with the frothy love that is sweet, sweet beer ...

In 1907 the place was known as the Andromeda Saloon, and Jack Dempsey was a bouncer there before claiming the world heavyweight title. It's also where Baby Face Nelson was captured. It survived prohibition as a café and oyster bar, but eventually the space fell into disrepair until being revived in 1977 as the Albatross Saloon. In 1985 it was acquired by Telegraph Hill resident and brewer Allan Paul and became the San Francisco Brewing Company. At the time, it was one of only three brew pubs in the United States and the first in San Francisco.

Venturing back into the bar recently, after a 14-year hiatus, I was immediately taken back to that night. The bar fashioned from a single plank of mahogany, the belt-driven ceiling fans, the stained glass, the copper brewing kettle — it was all still there. If you show up, as I did, during one of the happy hours (4 to 6 p.m. and midnight to 1 a.m.) when pints go for a buck, you can get a one of each of their beers for under \$10.

My favorite was the Emperor Norton Lager, named for the San Francisco real estate speculator turned pauper who, in 1859, penniless and fox-crazy, proclaimed himself Emperor of the United States. The lager, like the man, is a little bit nutty, yet, unlike him, it's maintained its wealth — of malty goodness that makes a taste big enough to satisfy without being too heavy. The Shanghai Pale Ale is as hoppy as it comes and tends to be powerfully bitter and strong, much like the resentment of someone who wakes up two days from shore, kidnapped and pressed into service in the hold of some grim cargo vessel.

While the SFBC holds fond, if hazy, memories for me, my favorite brew pub in the city is Magnolia Pub and Brewery. Standing over the corner of Haight and Masonic Streets with massive windows, it's one of the best people-watching spots in the city. The building (erected about 1903) was a local pharmacy until the 1960s, when it became the Drugstore Cafe, run by an entirely different class of pharmacists. They ran afoul of a pharmacists board that wasn't ready to sanction the kinds of prescriptions doled out by its shaggy-haired proprietors. The name was accordingly changed to the Drugstore Cafe to appease the authorities. Haight lore from the '60s mentions the Drugstore as a key gathering spot, but it was also at this address, after the Drugstore's demise, that Magnolia Thunderpussy, erstwhile dancer and erotic-pastry chef (almost typed "pasty"), sold her creations to customers trying to fend off late-night munchies.

Dave McLean, the owner and head brewer at Magnolia, can often be seen at local live music shows, and his love of music and Haight history is evident in the names of such

creations as Cole Porter, Weather Report Wheat, and the seasonal Old Thunderpussy Barleywine. The music is always good (J.J. Cale was on during my most recent visit), the murals are always trippy, and the chalkboard is frequently updated with the pub's latest beers complete with the alcohol by volume (ABV) of each batch.

I tried a couple of the cask-conditioned ales. To an American palate they may seem a bit flat and warm, but tongues from the British Isles will feel right at home. Cask-conditioned ales are relatively hard to find because they require care to brew and serve properly. Fresh hops are added to the mix before the cask is sealed, which begins a secondary fermentation process in the barrel itself. The brew is naturally carbonated through this process, and the resulting ale is smoother than, and not as fizzy as, standard beers. It's also served a bit warmer, ideally between 50 and 57 degrees Fahrenheit. In comparison to something like Bud, which is artificially carbonated and uses ingredients like rice in its brewing, the careful malting and hopping of cask-conditioned ales means their flavor is much more complex, and the warmer service temperature and lighter carbonation allows the flavors to emerge from the beer.

My favorites were the Spud Boy IPA and Big Cypress Brown — both big and dark with smooth flavors of chocolate and roasted coffee. Another favorite was a non-cask-



This place is hoppin': If it's suds you want, it's suds they've got, of every description, at Magnolia Pub and Brewery on Haight Street.

conditioned beer, Tweezer Trippel, a Belgian-style brew and one of the many seasonal beers Magnolia offers. Relatively strong at 8.6 percent ABV, it had surprising hints of banana and even a bit of a bubble-gum flavor washing into a mellow, woody, highly refreshing finish.

The SFBC and Magnolia show that quality local beer and quality local history are inextricably linked. Those who pursue the time-honored methods of beer brewing are the same kinds of folks interested in upholding the traditions and lore of the area. If you want to know more about any given location, find a bar and order a locally brewed beer. Even if you don't learn nothin', at least you won't go away thirsty. ♦

San Francisco Brewing Company. 155 Columbus, S.F. (415) 434-3344. Daily, noon–1 a.m. American Express, MasterCard, Visa. Wheelchair accessible.

Magnolia Pub and Brewery. 1398 Haight, S.F. (415) 864-PINT. Mon.–Thurs., noon–midnight; Fri., noon–1 a.m.; Sat., 10 a.m.–1 a.m.; Sun., 10 a.m.–midnight. American Express, Discover, MasterCard, Visa. Wheelchair accessible.

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FOOD & DRINK

the food snoop by masha gutkin

The red eye

Do you know what passes your lips, or even what's on them? Comestible ingredients of unobvious origin are hardly rare. Carrageenan and agar-agar, thickeners and emulsifiers in a wide swath of food products, are made from algae. Rennin, a milk-curdling enzyme used in cheese-making, originates in an animal's — usually a calf's fourth — stomach lining. Glucosamine, the popular joint-health supplement, derives from the exoskeletons of crustacea. Vanillin, the compound that gives the vanilla bean its distinctive flavor, is also obtained from fermented spruce bark, and petroleum. Frosty lipstick may contain fish scales. A particularly startling and fascinating ingredient — in juices, lipsticks, carpets, and sundry other products — is the cochineal insect, from whence comes carmine, the reddest red.

Cochineal, often erroneously referred to as a beetle, is a scale insect native to Central and South America, and, like its dread relative, the mealybug (feared by houseplant cultivators everywhere), is a parasite that literally sucks the life out of a plant. The cochineal's chosen host is the cactus genus *Opuntia*, of which the prickly pear is a member. The females of the cochineal species are the useful party in the production of dye. Wingless and inert, they munch on the cactus leaves, waiting for their eggs to mature. During this period, three months or so, they swell with the carminic acid that is the source of the vivid red for which they are cultivated. (The "resinous exudation" of a different species of scale insect is also used — to produce shellac. Who knew these suckers to be so useful?)

In colonial times the cochineal had a serious impact in the areas where it was cultivated, and this continues to a lesser degree in the present day — though the impact of its cultivation has not been on the immense scale of the beverage many of us consume every day, coffee. But that's another story. Peru is still a major exporter of cochineal, and though a pound of the insect goes for less than \$1.50, "harvesting the bug earns enough money to feed and clothe a whole family in the impoverished highlands region.... An estimated 40,000 Peruvian families depend on harvesting the bugs ... to make a living," according to a National Public Radio piece on the industry. The cochineals are brushed off the cactus, treated with dry or steam heat, then dried and ground up. For food use in the United States, the dye must also be pasteurized. About 70,000 bugs are needed to make a pound of powdered dye.

Indigenous peoples have used cochineal as a fabric dye for centuries, and the Mixtecs considered it quite precious. The Spanish had a monopoly on the cochineal industry for at least a century, exporting tons of it to Europe from the Americas beginning in the 1500s. Curiously enough, cochineal replaced kermes, a European oak parasite that had hitherto been the source of red dye (hence the word *carmine*). Cochineal's red proved truer, and it was in high demand until the 1800s, when synthetic dyes began to be manufactured. Cochineal was apparently used to dye the famous redcoats of British officers.

By the 1980s cochineal extract in food products had been mainly replaced by aniline (petroleum or coal-based) dyes, such as FD&C red no. 40, which is sported by Doritos, Life Savers, and countless other products on supermarket shelves. Cochineal's use in food seems to have made a comeback in the 1990s, in connection with concern over the possible carcinogenic nature of aniline dyes and a general cultural trend in favor of "naturally" flavored and colored food products. A cursory tour of Andronico's aisles today reveals "cochineal extract," "carmine," or "carmine color" in Tropicana orange strawberry juice, Kern's aguas frescas, and Yoplait berry yogurts and mousses. Red, pink, or orange foods that say merely "natural color" may also contain cochineal.

A few years ago the Center for Science in the Public Interest led a push to have cochineal either banned or clearly disclosed on labels, citing the danger of anaphylactic shock for those allergic to the substance. Besides, eating insects is not kosher, halal, or palatable to vegetarians, though one cochineal industry executive declares that vegetarians need not fear — the proteins in food-grade cochineal extract have been removed during processing. Sounds like he doesn't quite get it. As you might imagine, the cochineal industry tries to keep a low profile. I'm looking forward to their first TV spot, panning across the misty highlands of Peru, slowly focusing in on the heart-warming sight of the natives in traditional dress crushing bloody-looking bugs. Then cut to a cute container of raspberry yogurt. Kind of like a Tejava ad, except more graphic.

I don't have a problem with eating bugs. I get a bit of a kick thinking I can eat a substance that's also been used to create some of the most beautiful and famous pieces of fabric history has yet to see. Besides, cochineal extract is so concentrated that one probably doesn't ingest more than a couple drops a year. Unless you're really into strawberry-flavored foods. I'm more worried about those mouse genes they might be splicing into my corn. I have yet to see a single label with the disclosure "contains mouse extract." ❖

E-mail Masha Gutkin at lydiaeapfrog@yahoo.com.

FOOD & DRINK

Eat here now

The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 \$ less than \$7 per entrée
 \$ \$7-\$12
 \$\$ \$13-\$20
 \$\$\$ more than \$20

Featured neighborhood: Downtown, Embarcadero

Acme Chophouse brings Traci des Jardins's high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though strangulating traffic is an issue on game days. (P.R., 5/02) 24 Willie Mays Plaza, S.F. 644-0240. American, L/D, \$\$, AE/DC/MC/V.

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287.

Catalan, L/D, \$\$, AE/MC/V.
Bix radiates an unmistakable aura of American power and luxury, jazz Age style. The food is simply splendid. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard has a casually elegant art nouveau decor. The food, too, is hot. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (P.R., 4/00) 132 Embarcadero (at Mission), S.F. 777-8688.

Fusion, D, \$\$\$, AE/DC/MC/V.
Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Globe has been taken up with a vengeance by everyone from racehorse-skinny society ladies to local foodies, even the mayor. But the impeccable bistro-style food — baked shrimp and scallops, rotisserie chicken — is worth the crush. (S.R., 8/97) 290 Pacific (at Bush), S.F. 391-4132. American, L/D, \$\$, AE/DC/MC/V.
Grand Cafe now serves the French-modern food of Paul Arenstam (late of Belon), and it's full of nice little touches: sauce gribiche on asparagus, for example. Lots of seafood, including plates of fruits de mer. The setting remains splendid. (P.R., 6/02) 501 Geary (at Taylor), S.F. 292-0101. French, \$\$\$, B/BR/L/D, AE/MC/V.

Haveli resembles the hash line from some Bollywood remake of *M*A*S*H*, but the "Hindu vegetarian cuisine" is spicy and fresh. (P.R., 1/03) 35 Sixth St. (at Market), S.F. 348-1381. Vegetarian/Indian, B/L, €, MC/V.

Il Fornaio offers a spectacular setting (complete with terrace and tinkling fountain), simple and elegant Italian cooking, first-rate breads, and spotty service. (P.R., 9/03) 1265 Battery (at Greenwich), S.F. 986-0100. Italian, L/D, \$\$, AE/CB/DC/DS/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more hurried, the prices too high. (P.R., 4/02) 615 Sacramento (at Montgomery), S.F. 693-0941. French, L/D/ \$\$\$, AE/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef

Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Mc2 combines a strikingly warm, postmodern design — glass, brick, stainless steel — with a New American menu whose prices have been sharply cut and whose large plate—small plate design encourages sharing. And you can still get tarte flambée, the pizza of Alsace. (P.R., 3/02) 470 Pacific (at Montgomery), S.F. 956-0666. New American, L/D, \$\$, AE/DC/MC/V.
MoMo's San Francisco Grill The New American food at MoMo's is surprisingly excellent, and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660.

Paragon has left behind its fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Plouf Mussels 10 ways — need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. (S.R., 5/98) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio might be the last place on earth where you can still get a taste of the elegantly lusty cooking that made Wolfgang Puck and his first Spago famous. (P.R., 11/02) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Puccini and Pinetti practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, \$, AE/MC/V.

Restaurant Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (P.R., 2/02) 800 North Point (at Hyde), S.F. 749-2060. California, D, \$\$\$, AE/DC/DISC/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't

Continued on page 45

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Samovar Tea Lounge has tea — of course, and of many, many kinds — but also food to go with your tea, and a gorgeous setting of fluttering fabrics to enjoy it all in. A world of tea culture. (P.R., 9/03) 498 Sanchez (at 18th St.), S.F. 626-4700. Eclectic, B/L/D, €, AE/MC/V.

Recently reviewed

Fog City Diner still doesn't take American Express but does still serve a tasty polyglot menu in a romantically dining car-like setting. (P.R., 9/03) 1300 Battery (at Embarcadero), S.F. 982-2000. Eclectic/American, B/L/D, \$\$, DS/MC/V.

Tandoori Grill is a lovely setting of brick and wood in which to enjoy a buffet lunch or a South Asian dinner served from pots of hammered copper. (P.R., 10/03) 602 Hayes (at Laguna), S.F. 241-1900. Indian/Pakistani, L/D, \$, AE/DS/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wilde witticisms adorn the walls. (P.R., 9/03) 1900 Folsom (at 15th St.), S.F. 621-7145. Irish/pub, L/D, \$, MC/V.

On the cheap: Chinese

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Jasmine Tea House feels vaguely Italian, with its pastel pink walls and peals of opera floating from the kitchen, but the classic Chinese cooking is bright and crisp. Avoid the deep-fried stuff. (P.R., 4/02) 3253 Mission (at Fear), S.F. 826-6288. Chinese, L/D, \$, MC/V.

Melisa's deals in spicy Chinese food, and if that's what you're after, you won't mind the brutally bleak decor. Dishes bearing Melisa's name are especially tasty. (P.R., 3/03) 450 Balboa (at Sixth Ave.) S.F. 387-1680. Chinese, L/D, \$, AE/MC/V.

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FOOD & DRINK

Eat Here Now

From page 43

look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, c.

Waterfront The Bay Bridge views from the upstairs dining room are serene. Don't be intimidated by the overelaborate menu: everything is magnificent. (P.R., 12/98) Pier 7 (Embarcadero at Broadway), S.F. 391-2696. California, BR/L/D, \$\$\$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charles Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (P.R., 7/02) 82 14th St. (at Folsom) S.F. 864-2191. French, BR/L/D, \$\$, MC/V.

The Public brings a Tuscan-tinged, Delfina-ish menu to a splendid, multilevel space in a grand old brick building. Youthful but well-informed staff, incomparable chocolate bread pudding. (P.R., 7/03) 1489 Folsom (at 11th St.), S.F. 552-3065. California/Mediterranean, D, \$\$, AE/MC/V.

XYZ joins the pantheon of fabulous restaurants in the city's hotels. Lusty California cooking glows like a campfire in a cool (if slightly deracinated) urban setting. (P.R., 3/03) 181 Third St. (at Howard), S.F. 817-7836. California, B/BR/L/D, \$\$\$, AE/DC/DS/MC/V.

Nob Hill, Russian Hill

I Fratelli is a Russian Hill oldster that continues to generate a pleasant neighborhood heat. The standards are decent, the service practiced, the mood relaxed and convivial. (P.R., 9/03) 1896 Hyde (at Green), S.F. 474-8240. Italian, D, \$, AE/MC/V.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.F. 885-6116. Swiss, \$\$, D, AE/DC/DS/MC/V.

Ruth's Chris Steakhouse brings on the lipids in a big, big way — even the salads are well marbled — but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (P.R., 11/02) 1601 Van Ness (at California), S.F. 673-0557. Steak, D, \$\$\$, AE/CB/DC/DS/MC/V.

Civic Center, Tenderloin

Chutney combines elements of college-town haunt and California bistro. The Pakistani-Indian food is fresh, bright, spicy, and cheap. (P.R., 4/03) 511 Jones (at O'Farrell), S.F. 931-5541. Indian/Pakistani, L/D, c.

International Noodle House seems like a chain but isn't. The food (pan-Asian, noodly) tends to be tasty and quite cheap, and the space is reassuringly vast — you can always get a table if you have a show to catch. (P.R., 8/03) 690 Van Ness (at Turk), S.F. 567-2288. Asian/noodles, \$, L/D, MC/V.

Soluna Cafe and Lounge can't quite replace Stars, but it does have enough style for the power-lunch crowd while offering tasty Mediterranean food at a fair price for everyone else. The dinner menu consists largely of California-influenced mezes. (P.R., 5/03) 272

1. Chilled oolong in the sun, Samovar
2. Tomatoes sautéed with Grand Marnier
3. Mushroom-chicken risotto and the Cubbies
4. Under the ceiling fans at Sawa no. 2
5. Navarro white Riesling

the blender

McAllister (at Larkin), S.F. 621-2200. California/Mediterranean, L/D, \$, MC/V.

Hayes Valley

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Zuni Cafe The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Côté Sud brings a stylish breath of Provence to the Castro. The cooking reflects an unfussy elegance; service is as crisp as a neatly folded linen napkin. Nota bene: you must climb a set of steps to reach the place. (P.R., 10/02) 4238 18th St. (at Diamond), S.F. 255-6565. French, D, \$\$, MC/V.

Lupa, in the old Noi-Little Italy space, serves a strong pan-Italian menu with Roman accents. Service is knowledgeable and familial, the food competitive in a competitive neighborhood. (P.R., 5/03) 4109 24th St. (at Castro), S.F. 282-5872. Italian, D, \$\$, MC/V.

Tallula gives a Franco-Cal bistro spin to the ingredients and flavors of south Asia, and the results are spectacular. It could be the Castro's first true food-destination restaurant. Lots of stairs to contend with in the vertiginous old space. (P.R., 7/03) 4230 18th St. (at Diamond), S.F. 437-6722. California/Indian, D, \$\$, AE/MC/V.

Haight, Cole Valley, Western Addition

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (P.R., 1/03) 762 Divisadero (at Fulton), S.F. 931-4359. Mediterranean, L/D, \$, AE/DC/DS/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (P.R., 2/03) 5 Masonic (at Geary), S.F. 921-6242. Hawaiian/American, BR/L/D, \$, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Cafe Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (P.R., 5/03) 1306 Fulton (at Divisadero), S.F. 567-7664. Japanese/sushi, D, \$\$, AE/DC/DS/MC/V.

Mission, Bernal Heights, Potrero Hill

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (P.R., 6/03) 288 Connecticut (at 18th St.), S.F.

Continued on page 49



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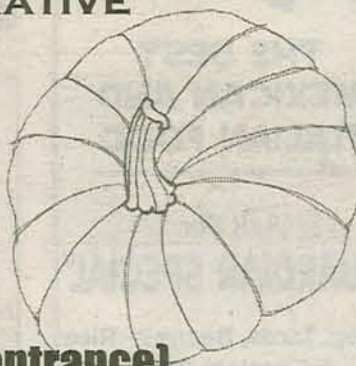
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FOOD & DRINK



Well Done By Evelyn Grosvenor-Smythe

Dear Dame Evelyn,
While rummaging around at an estate sale in my neighborhood over the weekend, I came across some lovely copper pans — an omelette pan, I think, a large sauté pan, and a saucepan. (The sauté pan is missing the lid.) I paid \$50 for all three, which seemed like a pretty good deal. The issues: the copper is pretty tarnished, almost bronze, with patches of weird blue-green. And it looks like somebody burned something in the sauté pan and didn't bother to clean it up or maybe couldn't. (Obviously, it's not a nonstick surface.) I scrubbed for quite a while with a scouring pad and some Comet, but the burned black stuff is stubborn. Help.

Cinderella

Cindy,
Dame Evelyn hates burned black stuff in sauté pans! You are pushing a big fat red button there. Luckily, the remedy is easy: pour a half inch or so of water into the pan, bring it to a boil, and then let it sit for at least 30 minutes. The offending cinder patch should come right off. As for the tarnish: that is just life with copper pans. I like tarnish better than the store shine, actually; whenever I see all that glittering copper in a display window, I wonder about the slave labor required to maintain it. But I do get rid of the blue-green business. That is verdigris and is poisonous. Polish it away with a combination of kosher or other coarse salt and lemon juice. And yes, Dame Evelyn would have to agree that \$50 for a trio of copper pans in good shape is a pretty good deal, at the very least, even if you have to perform some minor restoration. One never tires of copper pans.

Glitteringly,
E. G.-S. ❖

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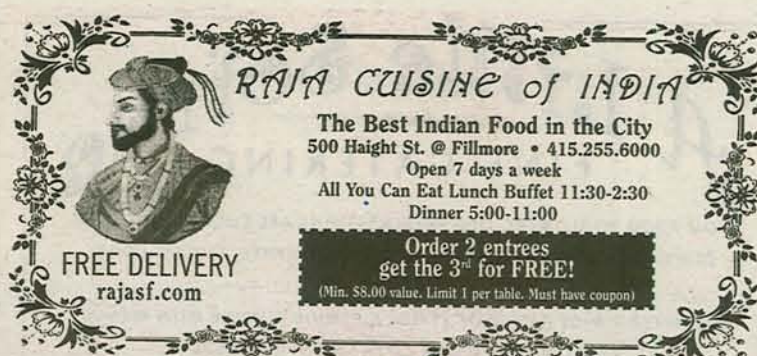
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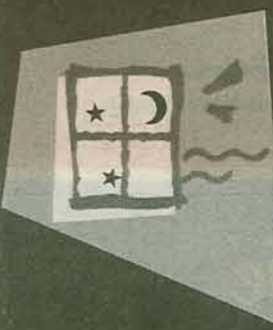
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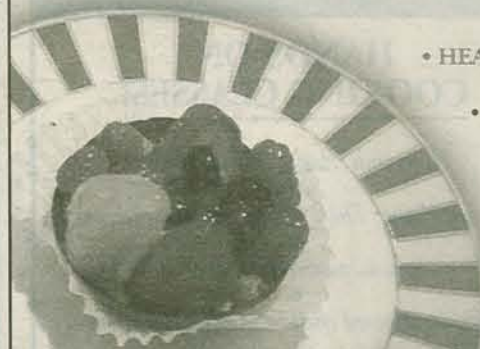
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FOOD & DRINK

Eat Here Now

From page 45

255-0370. Moroccan/Mediterranean, L/D, \$\$, AE/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (P.R., 2/03) 3218 Mission (at 28th St.), S.F. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (P.R., 6/04) 925 Cortland (at Folsom), S.F. 643-3881. Nepalese, L/D, \$\$, AE/DC/DS/MC/V.

Mission Bar and Grill looks like the sort of handsome art deco diner where you might find Dick Tracy, but the food gently incorporates Latin American and Middle Eastern elements. Prices are low, and the interior design subtly refers to the owners' previous venture, Val 21. (P.R., 5/03) 2491 Mission (at 21st St.), S.F. 285-4334. Diner/eclectic, L/D, \$, AE/DS/MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (P.R., 11/02) 3234 22nd St. (at Bartlett), S.F. 642-0298. Italian, D, \$, MC/V.

Marina, Pacific Heights, Laurel Heights

Eunice's Cafe is the place to go when you'd rather have a conversation than make a big entrance. Good soups, sandwiches, pizzas, quiches, with a world of influences. (P.R., 10/02) 3336 Sacramento (at Presidio), S.F. 440-3330. Brazilian/eclectic, B/L, \$, MC/V.

Kiss is tiny, industrial, not particularly Anglophonic — and serves some of the best sushi in the city. Warning: the very best stuff (from the specials menu) can be very pricey. (P.R., 10/01) 1700 Laguna (at Sutter), S.F. 474-2866. Japanese, D, \$\$\$, MC/V.

L'Amour dans le Four gives a nice local boho twist to classic French bistro style. Many dishes from the oven. Tiny, noisy, intimate. (P.R., 9/02) 1602 Lombard (at Gough), S.F. 775-2134. French, D, \$, AE/MC/V.

La Table dresses for success — lots of chicly understated fabrics on the high banquettes — and the bistro food is good if slightly nouvelle. The large dining room at the rear is plush with hidden romance. (P.R., 12/02) 3640 Sacramento (at Locust), S.F. 345-8600. French, BR/L/D (du Chef, D only), \$\$, AE/DC/DS/MC/V.

Sociale serves first-rate Cal-Ital food in bewitching surroundings — a heated courtyard, a beautifully upholstered interior — that will remind you of some hidden square in some city of Mediterranean Europe. (P.R., 10/01) 3665 Sacramento (at Locust), S.F. 921-3200. Mediterranean, L/D, \$\$, AE/DC/DISC/MC/V.

Sunset

Eldos is a cross between a brew pub and a taqueria, with a few standard American items thrown in. Fabulous chicken posole. (P.R., 9/02) 1326 Ninth Ave. (at Irving), S.F. 564-0425. Mexican/brew pub, L/D, \$, AE/DC/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, \$, MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular sauciest. Spare, cool environment. (P.R., 10/01) 1360 Ninth Ave. (at Judah), S.F. 753-2900. Pan-Asian, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Sea Breeze Cafe looks like a dive, but the California cooking is elevated, literally and

figuratively. Lots of witty salads, a rum-rich crème brûlée. (P.R., 4/03) 3940 Judah (at 43rd Ave.), S.F. 242-6022. California, BR/L/D, \$\$, MC/V.

Richmond

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (P.R., 12/01) 5800 Geary (at 22nd Ave.), S.F. 752-2222. Moroccan, D, \$\$, AE/MC/V.

Deep Blue Sushi is more peach than blue, colorwise, but the Japanese standards are prepared with care and just enough twists to make a good match with the mutedly hip decor. (P.R., 1/03) 445 Balboa (at Sixth Ave.), S.F. 933-7100. Japanese/sushi, D, \$\$, MC/V.

Lika combines a wine bar rich in California choices with a wealth of small plates, many rustic in origin but elegantly elaborated. First-rate (if petite) pasties. (P.R., 4/03) 1801 Clement (at 19th Ave.), S.F. 831-1800.

Eclectic/California, D, \$\$, AE/DS/MC/V.

Lucky Fortune serves up a wide variety of Chinese-style seafood in a cheerfully blah setting. Prices are astoundingly low, portions large. (P.R., 4/03) 5715 Geary (at 21st Ave.), S.F. 751-2888. Chinese, L/D, \$, MC/V.

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange-and-yellow paint scheme. Go prepared, leave happy. (P.R., 6/03) 294 Eighth Ave. (at Clement), S.F. 752-8884. Szechuan/Chinese, L/D, \$, MC/V.

Tia Margarita is an old-style Mexican restaurant with big servings and big flavor. Go hungry. (P.R., 4/03) 300 19th Ave. (at Clement), S.F. 752-9274. Mexican, D, \$, MC/V.

Twilight Cafe and Deli is a bit of an older, having opened in 1980, but the Middle Eastern menu is full of delights, from falafel and hummus to foul muddamas, a cumin-scented fava bean stew. A fabulous mural on one wall relieves the standard deli dreariness. (P.R., 6/02) 2600 McAllister (at Stanyan), S.F. 386-6115. Middle Eastern, B/L/D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cafe Lola serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (D.L., 3/02) 702 Innes (at Earl), S.F. 282-8091. American, BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. (P.R., 4/02) 299 Bayshore (at Oakdale), S.F. 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (P.R., 2/02) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, \$, cash only. ❖

DINING OUT In Last Week's Issue, the Bay Guardian Reached:

- ★ Over 51% of all people who dined out at "upscale" restaurants in San Francisco.
- ★ Over 44% of all San Franciscans who dined out at a "sit-down" restaurant.

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The last Plath

Wintering author Kate Moses stands up for the Plath "peanut" gallery. By Susan Gerhard

The words *docudrama* and *poetry* may be natural enemies. But that hasn't stopped Sylvia Plath's chroniclers from mixing the literal and the ephemeral — and running like hell as the mushroom clouds blossom behind them. Fact finders have found the explosive archives too tantalizing to turn from. And who could possibly avert their gaze from nuggets of history as poetic as her first encounter with Ted Hughes in the '50s: he ran off with her silver earrings, and she drew blood as she love-bit his cheek. The template — the looting of valuables from Plath, the drawing of blood from Hughes — has remained in place ever since. Plath's admirers grouse about the Plath journal Hughes burned, and the one he lost, while Hughes (and now their daughter, Frieda) have complained about the cult interest in Plath-as-martyr sucking the life from them. Janet Malcolm weed-whacked her way through both sides in her 1993 book-length essay, *The Silent Woman*, but anyone who, like me, stopped their Plath studies there has a lot of catching up to do — starting with Hughes's last words on the matter, *Birthday Letters*, which was receiving positive reviews as Hughes lay on his deathbed in 1998.

The latest in the Plath chronicles, this year's prestige poetry entry in the Oscar sweepstakes, *Sylvia*, makes an attempt to sidestep the quicksand that's buried so many other Plath-Hughes stories (this Sylvia is a little more animal, this Ted a little more lovable) before falling into its own biopickle by film's end. San Francisco writer Kate Moses is in a unique position to comment on the film, given she mined the facts for her own fictionalization, *Wintering* (2003), a richly detailed imagining of Plath's last months. She also became Salon's point person on Plath, and it's a tribute to the poet's legacy that such a position is needed. I spotted her at the critics' preview screening of *Sylvia* with Diane Middlebrook, whose look at the stormy, productive Hughes-Plath marriage, *Her Husband*, hits bookstores this month. I later phoned Moses for thoughts on the topic.

Bay Guardian: Where does your latest commentary on Plath come from?

Kate Moses: When I was in England, when *Wintering* first came out, it was right after Frieda Hughes wrote the poem condemning moviemakers and anyone who would watch *[Sylvia]*. So, of course, the first question everyone had for me was: 'Did you consider the children's feelings, and why do you think you have the right to tell this

story?' It lingered with me, knowing the film was denied access to Plath's poems by Frieda Hughes and the estate. Frieda Hughes has been very up front in expressing her opinion that both her family's life and her own life are very personal. And yet what makes it impersonal is the very nature of her mother's work and her artistic project, which is about herself and expressing herself. The piece I wrote in Salon pretty much takes Frieda, and the estate, to task, on the one hand, for benefiting from the proceeds to owning copyright to her mother's work and wanting her mother's work to be available so that people can buy it, yet not wanting to hear any opinions about the work. Or artistic interpretations of it by someone else.

BG: What do you think of the continuing debate over Sylvia Plath's life and death?

KM: I see all these competing ideas adding to a better understanding of her on the whole. She wasn't just doom and gloom, or the exuberant Smith coed. What she wanted most was not to be restricted by other people's ideas of her, their cultural agendas. The place where she was able to do that was in her late poetry. In the *Ariel* poems, she tries on different personas and masks — Lady Lazarus, Purdah. They were parts of who she recognized herself to be, and they were also a more existential self — a woman at mid century. I'm hopeful that all these things are adding to our understanding of her as an artist. The fact is that for a long time, there was such a polarization of the way she was seen — a crazy harriidan, or a self-destructive depressive, or the victimized genius. I think it's only healthy to recognize that she had traits of all of that in her and more.

BG: What sources do you think the film relied most heavily on?

KM: They're relying on the *Birthday Letters*, the story Hughes told, and on the *Ariel* poems from the fall of '62. The problem was they didn't have the right to use either of them in a significant way. What we see in the movie is a capturing of the tonal qualities of the story, although I'm not sure it captures all the tonal qualities of the story. I'm not sure you can do that in a two- or three- or four-hour film. It definitely captures a quality of fatalism, and Hughes was far more the fatalist than Plath. He was much more a believer in occult systems, and the idea that she was destined to kill herself. But the story that Hughes seems to tell about fixed stars governing a life is something that Plath only seemed to embrace at the very, very end of her



In the Plath archives: Kate Moses, author of *Wintering*, on Ariel-era Plath, sees the writer in Technicolor.

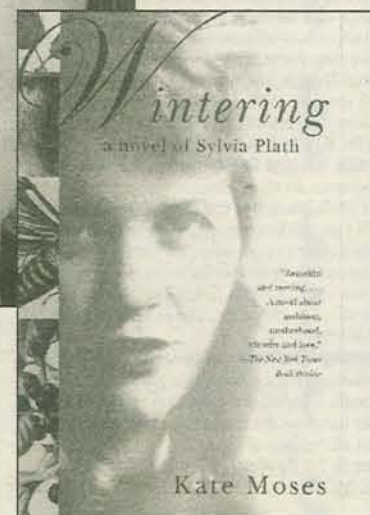
life, in the last few poems that she wrote in the last couple of weeks. In the fall of '62, when writing what she considered the *Ariel* poems, she was chasing after the idea of transcendence — of having your life fall in a miserable heap in front of you and still being able to come out of it.

BG: That's what your book conveys, that hopefulness.... Shouldn't some studio have optioned *Wintering*?

KM: Chances are they won't now! The film conveys the other side of that story. They're both legitimate. I do feel there's a great darkness aesthetically in the film. The Plath of my imagination reflects a lot of the vitality; that Technicolor, larger-than-life quality that you get from the journals — her sense of living with gusto and loving to eat and loving sex and loving to talk and loving gardening and her children. She was very passionate; just as she decorated her own homes in reds and painted things with flowers and birds. I see her in red. The film really depicts her environment in much bleaker tones.

BG: How do you feel the filmmakers did with the facts they had and the inventions they came up with?

KM: They use the aesthetic, the visual metaphors, to really great affect. The scene in which Plath has finally asked for help and she's counting out the pills, then puts them back in the bottle, and takes out one, then runs herself a glass of water, it's shot from above. We see her hand under a faucet, water running over it. That's exactly Sylvia Plath. She was so hypersensitive to everything going on around. Her doors of perception were wide open all the time. Which must be hell to live with, but also why she could achieve the genius that she finally did. Just that idea of her experience of the overflow of that water, and the chill of it, the terrifying fragility of the glass in her hand — all of those things, to me, spoke to the idea that Christine Jeffs,



in particular, and the director of photography, John Toon, were really capturing Plath in ways other than in words.

BG: Is there more Sylvia Plath out there?

KM: I'm hoping the Plath estate is going to recognize that they're still sitting on one unpublished manuscript of Sylvia Plath's, which is the *Ariel* poems in the proper order. [Moses gave each of her chapters in *Wintering* the title of Plath's *Ariel* poems in the order the poet herself had meticulously arranged them; Hughes changed that order, deleted some poems, and added others, to tell a different story with the collection when he released it to the public.] I do know that the first time ever in the 40 years since her death, Frieda Hughes asked for the copy of the original *Ariel* manuscript from the Smith collection where it's held. Maybe we'll get that; it'll be yet another corrective to the way Plath has been perceived over time that's gotten out of whack. I think, too, it would be a corrective toward Hughes. Because he made some brilliantly terrible mistakes, but at the same time, none of us would even know about Plath if it weren't for Ted Hughes.

BG: And where are the missing journals?

KM: Those may be in the one sealed box in his archive at Emory University, which won't be opened until something like 2025. I think, well, I just hope I live to be 60-something so that I can be there when they open the box. ♦

'Sylvia' opens Fri/24 at Bay Area theaters. See Movie Clock, in Film listings, for show times. Kate Moses's *Wintering* is available in a new paperback edition at Bay Area bookstores.

1. Lowdown CD-release party, Balazo/Mission Badlands Gallery
2. Little pink Wonder Woman flyers, Lost Weekend Video
3. Leslie Singer in *Coal Miner's Granddaughter*
4. Sarah Vaughan vinyl, Record Collector
5. The Cutouts' pirate-friendly debut

the mix

2003 sf open studios

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ArtSpan's San Francisco Open Studios is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the workspaces of 900 artists, speak with the artists, and buy art. This map provides the locations of the artists showing this Saturday and Sunday. **Studios are open from 11am to 6pm.** An "H" after the medium indicates handicap accessibility. The Open Studios Exhibition features sample work by 600 participating artists and is open from 10am - 5pm this weekend and from Noon - 4pm, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The free guide to San Francisco Open Studios is available at our exhibit, The Art Store, and Bay Area bookstores & coffee shops.

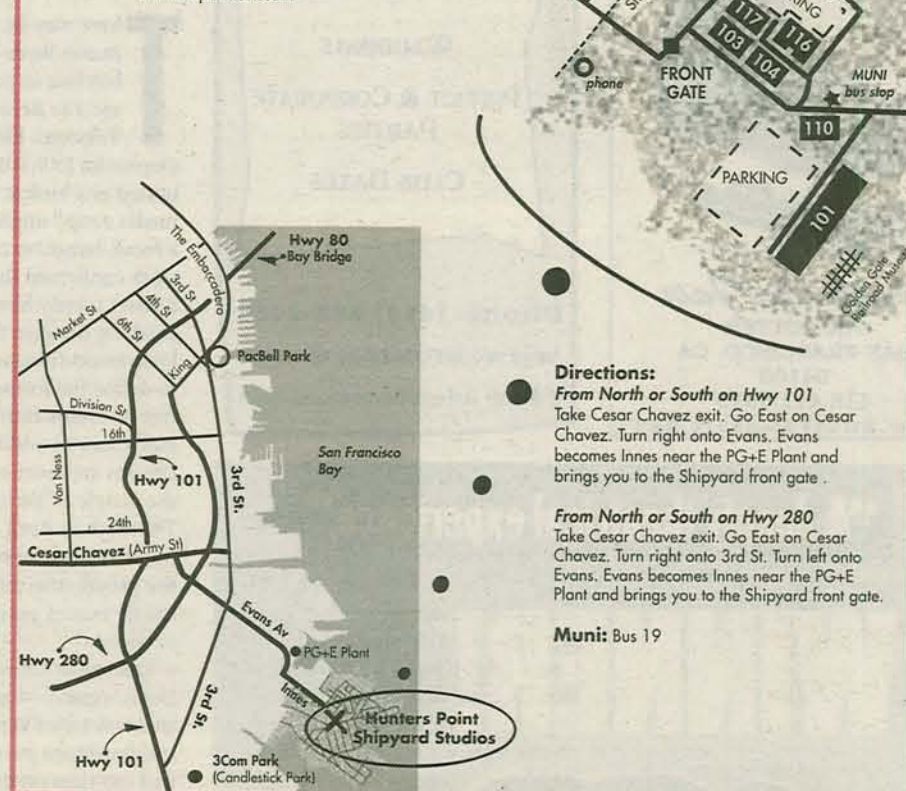
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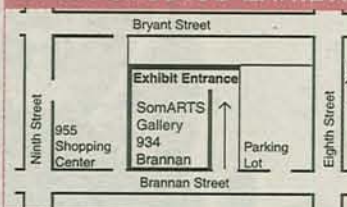
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film

Coup coup

Revolution provides a recall-hangover cure. By Johnny Ray Huston

There may be 50 troubled states in our Bush-burned empire, but one in particular needs to see *The Revolution Will Not Be Televised*. Kim Bartley and Donnacha O'Briain's documentary, touted as a look at "the world's first media coup," might as well double as a recall-hangover cure. October's first week confirmed that California doesn't merely have trouble distinguishing between facts of life and Hollywood fictions: it wants the latter to define the former. A steady visual diet of multinational mirages generates idiocy in addition to apathy; Cali citizens are more easily duped than the people of Venezuela, who foiled a TV revolt in April 2002 by taking to the streets of Caracas and storming the presidential palace to return briefly ousted president Hugo Chavez to power.

Obviously Chavez is no Gray Davis, even if — as the Bush administration treats Venezuela like an insubordinate state — the two have had top slots on the Republican hit list in common. Cast in militaristic mythos, Chavez's Simón Bolívar-ian ascent to the peak of Venezuela's political realm has involved the restructuring of centuries-old governmental frameworks. He came to power promising a radical redistribution of wealth; by the time he took office in 1998, a mere 20 percent of the country's oil profits were being applied to programs for the poverty-stricken general populace. Needless to say, Chavez's OPEC-revitalizing ideas about the world's fourth-largest national oil industry have disturbed certain countries, and his other views haven't been conciliatory: early in the film he's shown giving an October 2001 TV address in which — brandishing photos of dead children — he accuses the United States of fighting terrorism with terrorism.

The Revolution Will Not Be Televised features a number of satellite cameo responses by U.S. ogres. White House press secretary Ari Fleischer and favorite NBC puppet Tom Brokaw both favor the word *controversial* when referring to Chavez. Fleischer claims Chavez provoked the April 2002 coup, while Brokaw's scripted observation that Chavez is "critical of the U.S." infers that the Venezuelan president should be silenced. Tobacco-wacko Jesse Helms accuses Chavez of "consorting with narco terrorists," but the foulest bullshit is spewed by Colin Powell, who questions Chavez's "understanding of how a democratic system

works" — apparently he wasn't taking notes when Professor Powell made it clear a democracy is a fiefdom controlled by oil barons.

Bartley and O'Briain initially conceived *Revolution* as an analytical profile of Chavez; ironically, that aspect (admittedly overshadowed by the events that transpired) is the documentary's chief shortcoming. The filmmakers are up-front about their Chavez sympathies, but their parade-strewn introductory approach to him is almost as unquestioningly adoring as Oliver Stone's recent male-bonding

this regard *Revolution* is a superior relative of another recent BBC-endorsed documentary, *Al-Jazeera Exclusive*. As the attempted coup unfolds, international news reports claim Chavez supporters have resorted to sniper-style attacks on protesters; Bartley and O'Briain land footage that exposes those claims as lies. But their strongest visual evidence comes from within the palace. The backers of usurper Pedro Carmona's oil-elite regime are white, suit-and-tie-clad clones; when they're forced out, they leave behind champagne glasses,



In and out: Venezuelan president Hugo Chavez is the controversial figure at the center of the new documentary *The Revolution Will Not Be Televised*.

session with Fidel Castro, *Commandante*; less spectacle and more content would have been beneficial.

Chavez's ego-charged charisma certainly can't be ignored. Alternating between Izod (!) sportswear and camouflage-and-beret attire that evokes Castro and Che Guevara, he projects rugged masculinity. Stiff movie stars could learn from his masterful approach to public relations; generating 200 "fan" letters a day (filed by female assistants), it includes a weekly state-TV show, *Alo Presidente*, in which he answers phone calls from the public. *Alo Presidente* is a home-spun attempt to counter the ceaseless baiting of privately funded Venezuelan TV networks that paint Chavez as a mentally unstable, quasi-fascist tyrant who harbors "a sexual fixation" on Castro. Nonetheless, Bartley and O'Briain largely bypass a cogent analysis of the differences between Chavez's populist promises and his actual accomplishments.

Revolution's strength and originality stem from its eye-of-the-storm proximity to April 2002's political unrest and the perspective it has regarding televised distortions. (In

cakelike bread (shades of Marie Antoinette), and — the final, damning touch — a looted safe.

If Bartley and O'Briain are critical of Chavez, the criticism lies within their documentary's title, taken from the much-abused Gil Scott-Heron song of the same name. *Revolution's* title applies foremost to the private Venezuelan TV stations (and broader U.S. networks of power) that collaborated in attempts to remove Chavez from office. But it also serves as a statement directed at Chavez, who immediately wants to see the filmmakers' coverage of his departure from and return to the presidential palace. There's no denying that this footage — a ground-zero account of history in the making — is thrilling. But as Venezuela continues to be plagued by economic unrest, Chavez sorely needs to curb his instant-replay narcissism and fast-forward into action. ♦

'The Revolution Will Not Be Televised' runs Fri/24–Thurs/30. Castro Theatre, 429 Castro (at Market), S.F. \$5–\$8, (415) 621-6120. See Rep Clock, in Film listings, for show times.

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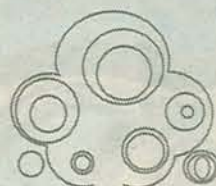
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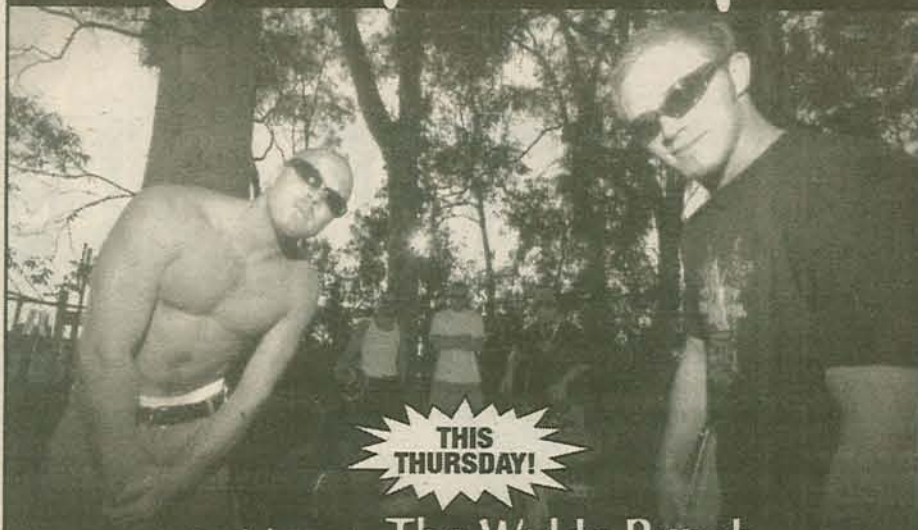


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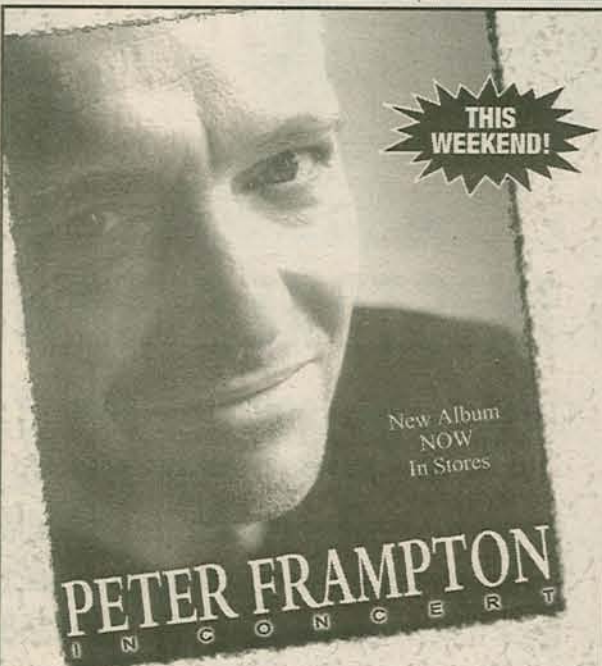
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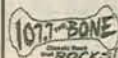
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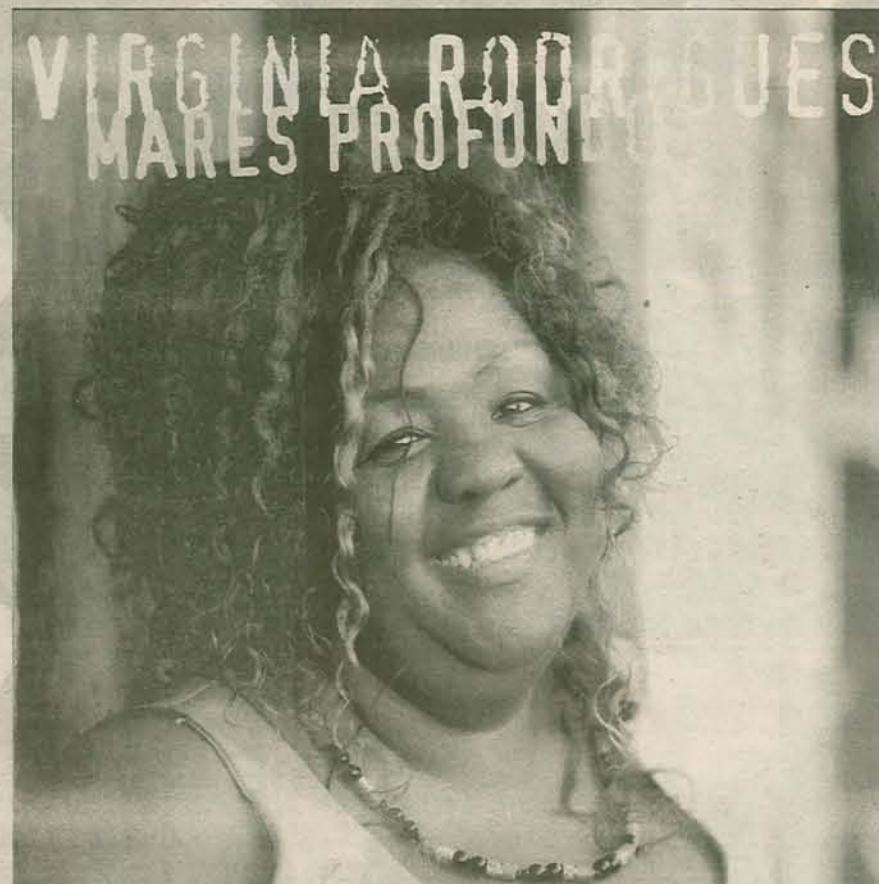
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dance

Alchemists

Motion Lab creates new dance-music fusions.

By Rita Felciano

Choreographer-dancer Kathleen Hermesdorf and musician-composer (and sometime dancer) Albert Mathias call their ensemble Motion Lab. While this moniker suggests a scientific facility devoted to automobiles, because the duo started out as Sister Hermes Dance Machine, the newer name is probably an improvement. But whatever tag Hermesdorf and Mathias want to hang on their collaborations is fine with me; these artists are coming up with some of the Bay Area's most intriguing answers to the old conundrum about the interaction of music and dance. Their latest program, "As Above, So Below," collects two ensemble works and three solos into an evening of wit and pulsating energy. It's performed by artists who know how to push and let go (and most important, the difference between the two).

Traditionally in the West, music has been "supportive" of dance, and the result has been some ballets that sport remarkably lousy scores. This isn't the case in India or Africa, where music and dance are so intricately intertwined that one cannot exist without the other. Motion Lab strives for a similar kind of mutual give and take. Hermesdorf and Mathias don't always succeed, but when they do, even the air surrounding the performers seems to dance.

Of the three world premieres, the finale, *The Swooning Room*, was the standout, despite the fact that the ending was somewhat flat. Mathias's score effectively mixed live singing and drumming with recordings so that the dance and music fed off one another. Hermesdorf sent her seven female dancers (Mair Culbreth, Shona Curley, Heidi Jones Eggert, Jessica Ingersoll-Cope, Monique Jenkinson, Jessica Thomas, and Michelle Winchell) rushing from the wings only to have them sucked away by a contrary energy from the other side. Movement gave way to moments of stasis, and vice versa: a space-defining cartwheel concluded in total stillness; a back flip reanimated two resting dancers. Austin Forbord's live video feed — from a stationary camera in the wings — expanded the piece's lack of equilibrium into another realm.

Enchanté was a commission for the new rep group Company Mécanique. Mathias added vocals to old Buena Vista Social Club tracks with a wonderful sense of abandon, and just as the music surged into tangible presence, he would allow it to withdraw again. Mécanique's sextet (Alisa Michelle, Patric Cashman, Phil Halbert, Jenna

PHOTO BY ELIZABETH GORELIK



Duo action: Motion Lab's Albert Mathias and Kathleen Hermesdorf apply fresh ideas to the interaction of music and dance.

Marshall, Anne-Lise Reusswig, and Winchell) explored Hermesdorf's version of couple dancing: yes, there were traditional elements — hand kisses, taps on the shoulder, and tensions about who leads whom — but they were framed by unconventional, unpredictable gestures. Choreographically, the piece relied on basic movement relationships for each fluidly changing couple. These units overlapped, returned in different locations, and were modified over time.

Of the evening's three solos, the oldest one, 1999's *Solo for Supergirl*, still worked best. If you have ever thought Sheila Chandra's superlative vocalizations sound a little absurd, you have found an ally in the hilarious Hermesdorf. Dressed in a plaid miniskirt, the exasperated dancer allowed herself to be pulled, chased, and suffocated by Chandra's virtuosity. Her timing was immaculate.

The new *Wanderlust*, utilizing a walking stick, needed more focus. Hermesdorf's talent for comedy got another workout — her hitchhiking thumbs had a will of their own — but the piece strayed further than it probably intended. Prop deployment is not one of Hermesdorf's strongest skills, though as a dancer she has few equals: every movement phrase, no matter how idiosyncratic, looked integrated. In contrast, Mathias's strongest dancing — in the earnest *I'm Still (True Confessions of a Dance Devotee)* — was with his fingers on a drum. ❖

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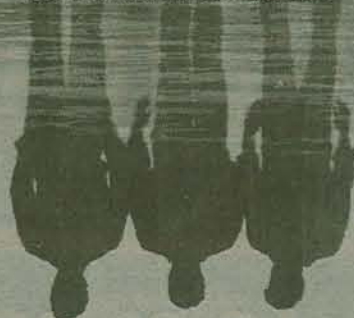
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Come again?

Has Peaches become a moldy relic? A jarring specimen expiration-dated 2000 — year of the dot-com apex and low-fat latte? There's something about Merrill Nisker's music that seems part and parcel of the X-tremely competitive, all-edge era we seem to have just left. Anyway, how is a girl supposed to out-transgress herself after "Cum Undun" and "Diddle My Skittle"?

With her latest release, *Fatherfucker* (Kitty-yo/Beggars Group), Peaches is out to prove she's no canned act. *The Teaches of Peaches* fired a direct, hot pink, feminized hit at *Sticky Fingers'* crotch shot. *Fatherfucker's* tracks zip off in the more abrasively rocking, less pop-schlocking direction, starting with a riff on Joan Jett's "Bad Reputation" and picking up duet partner Iggy Pop along the way.

Plucked from the lyrics of "Shake Yer Dix," the very name *Fatherfucker*, for instance, now seems like the ideal way to turn the tables on all those toxic lady haters who like to spout off about "motherfuckers" in vain. "It's over. It's, like, you stub your toe and say 'motherfucker,'" Peaches tells me over a cell phone while riding through Vermont in a tour bus that'll stop at San Francisco's Bimbo's 365 Club Oct. 24. "That's a pretty intense word, 'motherfucker.' I'm not going to say don't use 'motherfucker' ever again. I'm saying, if we do, then let's use 'fatherfucker,' too."



Peaches

Strange how a word like "father-fucker" foregrounds the incestuous overtones of both phrases, I say.

"Yeah, yeah! And then some people say, 'Makes me think of 'father figure,'" the 35-year-old vocalist says. "It's just like, 'What did 'motherfucker' make you think of then?'"

Living in Berlin now after teaching music to children for years in Toronto, Peaches is eager to know

whether it was I who talked up the "Itty Bitty Titty Club" the last time she came around, and is scornful of electroclash, which she was lumped into at one time. "That kind of died, and I didn't die with it, which is really great," she says.

Kid stuff Peaches may have had her share of teaches, but she wasn't certified like Eric San, a.k.a. Kid Koala, who got his fallback certificate to teach elementary school when his parents became concerned about his career choice of scratch DJ prodigy. After all, opening for, or playing with, the Beastie Boys, Radiohead, Del tha Funky Homosapien, Coldcut, and Dan the Automator seemed pretty transitory.



SONIC REDUCER BY KIMBERLY CHUN

But San's real dream job came true recently when he shook a tail feather for Big Bird on *Sesame Street*, doing the music for animated shorts by his friend and video collaborator Monkumus. The pieces are scheduled to run this fall.

"*Sesame Street* — that became my little tunnel-vision goal for a while, writing songs about the number four," the perpetually merry San says.

San was barely out of Bert and Ernie's demographic group in 1988 when he started teaching himself how to scratch at age 13, far from the club world.

"I went to Radio Shack once and asked if I brought in an album cover, whether they could tell me what the box was between the record players. I needed one of those because the hi-fi at home doesn't have it," San says. "I didn't even know what a mixer was. I was just taking shots in the dark."

The Montreal mixmaster's latest is *Some of My Best Friends Are DJs* (Ninja Tune). And San's comic, released with his first full-length, *Carpal Tunnel Syndrome*, has morphed into the 339-page graphic novel, *Nufonia Must Fall*, featuring the romantic adventures of a robot that began as a doodle on a waffle house place mat.

Mission accomplished Jeff Ray, Mission Creek Music Festival coproducer and former Zrmzlna member, recently snagged a coveted residency at Headlands Center for the Arts in Marin to work on sound installations

— it was one of only three awarded this year due to funding cuts. Currently working on a sound installation for a Philadelphia gallery with Bay Area conceptual artist Shane Montgomery, Ray plans to use his time at Headlands to work on a piece on — holy Ren Faire! — elves.

Meanwhile, Ray has formed a new very nonjokey folktronica band with Mark Edwards of Mr. Toad's called Radius. The duo will play at the Clarion Alley festival Oct. 26 at 4 p.m. He's also organizing a dress-up winter ball with the Gossip, Crack: We Are Rock, and others at StudioZ Jan. 17, as well as planning a European tour for local singer-songwriters. Is he busy enough? "I'm trying not to be blasé. I'm confused. I'm

overwhelmed, and I don't know why I'm taking on all these things. I'm almost walking around in a daze," Ray says hastily. "I have all my creative faculties intact, but day-to-

day activities suffer. Like paying bills. Shaving. Taking showers. But I'm happy about things and humbled in some ways. Hopefully Schwarzenegger won't cut me."

Awarded weakly Speaking of cuts, apparently some winning bands were busy cutting up, and cutting down, at last week's *SF Weekly* Music Awards. The Vanishing's Jessie Trashed stalked onstage to get her award for best "lifestyle" band — whatever that is — and screamed something celebratorily about "lifestyles!" and attempted to smash her award not once but twice before getting a good talking to as she tried to leave the stage. "Now, young lady," you can imagine the bruiser tut-tutting, "don't you know those mass-produced, circa-early-'90s Haight Street, dumpster-reject faux-gargoyle figurines cost good money?" Actually, it turns out the Man had other damage on the brain, according to Trashed, who later said in an e-mail, "Afterwards security grabbed me and told me that I just punctured a \$600 hole in a gym mat which was laying on the stage (???)". Topping that off, the Fleshes managed to get theirs, for best punk purveyors, while swinging from the Starlings' rigging and sporting at least one homemade "Corporate Weeklies Still Suck" T-shirt. Spread the word. ♦

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Paws and reflect

Scratch the surface of visual artist and Meow Meow and the Meow Meows member Mary Elizabeth Yarbrough. *By Sarah Han*

I first met Mary Elizabeth Yarbrough at a party in the Mission District about two years ago. She was friendly, funny, and down-to-earth, a pleasant surprise among the sea of too-cool-for-school hipsters who made up the shoulder-to-shoulder gathering. We were introduced because I was in a band-that-was-never-to-be-called-Mao-Mao-Mao and she was just starting a project called Meow Meow and the Meow Meows. We joked about putting out a split 7-inch, even though I knew my project would never be realized.

It wasn't long before I started hearing the San Francisco artist-musician's name more often, not just from mutual friends, but also in snippets of strangers' conversations, and in press releases for art shows around the city. This April, when I heard someone ask "Hey, are you going to go see Meow Meow and the Meow Meows at the Hemlock?" I thought to myself, "Oh shit, she really did it."

I was blown away at that Hemlock show. First of all, there were a million people there, and although most of them were there to see California Lightning, I heard more than a few saying they were at the show just to see openers Meow Meow. By the time the band started into their 15-minute set, the area around the stage was as packed as if they were the headliner. Second, they were amazing. Don't let the cutesy name throw you; Yarbrough (a self-taught bassist with classical piano background) and Larry Boothroyd (bassist with Victims Family and Meow Meow drummer) create music that is powerful, loud, and rough around the edges, yet soulful and catchy. Yarbrough's singing recalls the impassioned wailings of PJ Harvey, and sometimes the yowlings of a cat. The duo touch on punk and post-prog tempos and stylings but come off more melodic and bluesy.

Later I saw Meow Meow again, performing at Thee Parkside in August, the same day of Yarbrough's art opening at the Museum of Craft and Folk Art, and the same day I realized she was involved in several really important and interesting projects that most people, like me, will only

imagine doing in their lifetimes.

Burning up

It's been a busy year for Yarbrough. Meow Meow is just an extension of various other creative undertakings: the 29-year-old artist, who took ceramics in high school and studied metalwork at California College of Arts and Crafts, started making music because she wasn't sure if she'd have

as the Slayer song) appears in the exhibit "Revealing Influences: Conversations with Bay Area Artists" at the Museum of Craft and Folk Art, and her installation *The most persuasive voice is the voice you hear in your head* is showing at Spanganga in the Mission. The latter is tall and imposing, constructed out of pieces of scrap wood, a large, decaying found tree trunk, three bronze spokes, and a

to be practical and methodical, a problem-solver always looking to build, rebuild, and rebuild again.

Social function

At CCAC, Yarbrough made discarded metal into functional furniture. It's fitting, then, that she works at the Exploratorium as an exhibit builder. There, surrounded by the cold, hard facts of science, Yarbrough creates works that guide viewers as they learn and help them have fun doing it. It's an artistic challenge to frame factual truths and observations in visually interesting ways, and she's fascinated with the outcome of her work, how people interact with her exhibit designs. "Some people are super-engaged. Some people are engaged because other people are engaged.

Some people move on to something else," she said. "It's all OK. It's all just part of it."

While she claims her art is not overtly political, the "South of Seventh Heaven" pieces reference societal flaws and pop culture absurdities, including the way the government and media handled the situation in Waco and the nation's war on terrorism. Yarbrough's contributions are assembled from elaborate and skillfully cut layers of duct tape and contact paper, temporary materials that downplay the historical nature of her references and reference the short-attention span of mass media.

Her most politically charged work to date is an ongoing project she started in January, originally as a proposal for an exhibit at the Lab called "Inside of

Insides." Wanting to help create something that had nothing to do with her own life, Yarbrough has been working with eight female inmates in a maximum-security prison in Chowchilla. The time-based piece allows the women to tell their side of the story to people on the other side of the bars by making art framed within a 16-foot-by-16-foot space (the dimensions of a prison cell that houses eight women).

Yarbrough visits the prison every other weekend and acts as a mentor, but mostly as a friend, to the women. She marvels at the atrocious lack of humanity and compassion that society, the government, and the prison system have for them. "[The inmates are] put into prison, and the key's thrown away. They're completely dehumanized.... They're mothers; they're individuals who look just like you and me," she said, explaining her reasons for embarking on the project. "All you have to do is take one misstep

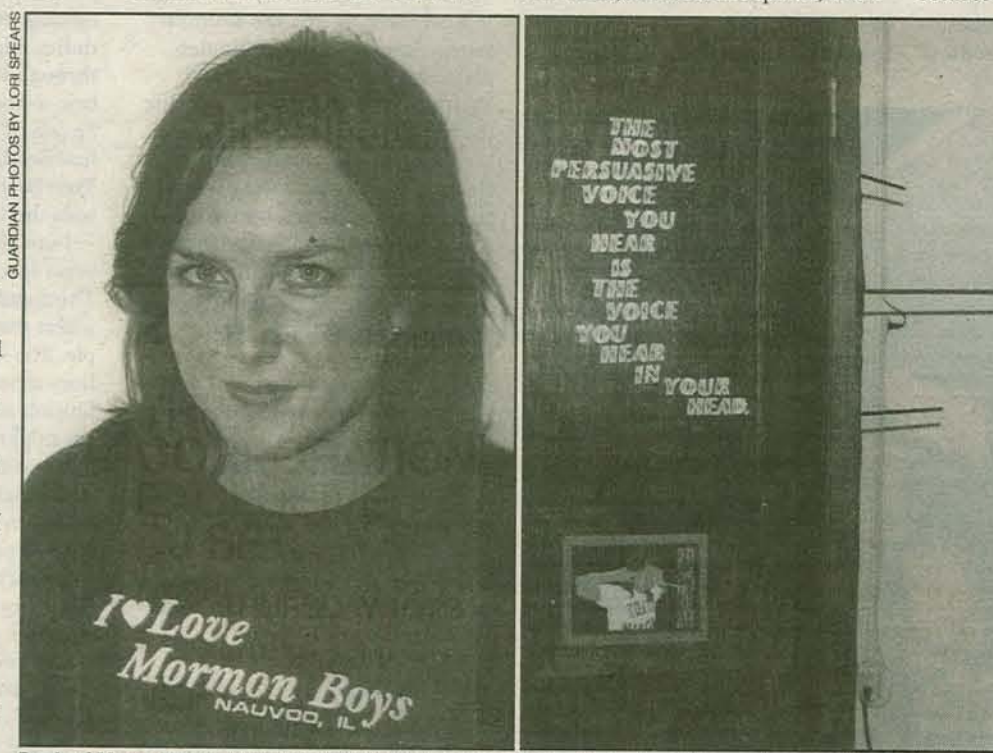
and you can be in prison. There's a fine line between here and there."

That fine line is what Yarbrough hopes to bring to light; she wants the audience to notice the differences, as well as the similarities, between the viewers and those individuals society deems discardable. She doesn't want the audience to look at the "quaint" prison art and then go home and forget it, and she hopes this project will encourage correspondence between people inside and outside prison.

The Lab was unable to accommodate the necessary amount of space for the exhibit but will be showing a scaled-down version in January, which will feature drawings, ceramics, and paintings and a video of skits, songs, and other performative works by the women. Yarbrough has yet to find a space to host the full-scale project, but if and when she does, she says her visits to the prison won't stop until she feels her work is done — an end that's nowhere in sight.

Side by side with Yarbrough's austere work ethic and value system is her sense of humor. Throughout the interview, Yarbrough and I couldn't stop laughing, at anything and everything. When I ask her about what she thinks of the California College of the Arts' new name, for example, she suggests that the California Culinary Academy sue the art school for usurping its acronym.

But it's obvious Yarbrough's got her head screwed on tight and that her humor isn't facetious. She's got a message. Yarbrough may be reluctant to call her art political because political assumes loftiness, and loftiness translates as privilege. She's not looking to give a voice to those who can already be heard, or to even define herself or others based on art. "It's not important to give it all away. It's important that people ask questions and draw their own conclusions," she said. "As soon as you make something that you can fit into a box, you're dead." ♦



Book of Meow Meow: Mary Elizabeth Yarbrough mixes it up with her band Meow Meow and the Meow Meows and creates works like this piece, currently showing at Spanganga.

the monetary means and space to continue creating visual art after she finished school. Not that Yarbrough was hoping to make a load of money off her music (which she calls "pretty unfashionable") — making music was a good creative option just in case she didn't have a studio space or ran out of cash to buy art materials. "You don't need equipment to make [music] if you make it in your head.... You don't have to wear a respirator, steel-toes, and make sure you don't get burned," she said.

Currently, she's helping her boyfriend, artist Jarrett Mitchell, construct his latest work for New York's celebrated Deitch Projects and putting the finishing touches on her 2-D sculptural duct tape pieces for GenArt's "Blu: Emerge 2003" show. Yarbrough's collaborative series with Mitchell, "South of Seventh Heaven" (referencing everyone's favorite Christian family on the WB, as well

motor. The structure looks like a telephone pole that's been split and fitted with two doors. The bronze prongs poke out of the "pole," and the viewer is invited to sheath the metal with a plastic drinking straw, bite down on it, and cover his or her ears. The viewer will then hear the faint buzz of music by American Indian rap band the Hostile Takeover. On the front and back doors of the piece, Yarbrough quotes from Ram Dass's *Be Here Now*: "The most persuasive voice you hear is the voice you hear in your head" and "... you're sending out vibrations that are affecting everything around you."

These words haunted me. And when I met up with Yarbrough, I realized that they haunted her, too. A voice in her head — her "value system," as she calls it — propels her to constantly challenge herself by creating works that interact with the community around her, encouraging her

'Revealing Influences: Conversations with Bay Area Artists' runs through Nov. 15. Sat., 10 a.m.–5 p.m.; Tues.–Fri. and Sun., 11 a.m.–5 p.m. (first Wed., 11 a.m.–7 p.m.). \$4, \$3 seniors, free for members and those 18 and under (free first Wed. and Sat., 10 a.m.–noon), Museum of Craft and Folk Art, Fort Mason Center, Bldg. A, Marina at Laguna, S.F. (415) 775-0991.

'The most persuasive voice is the voice you hear in your head' is on display through Nov. 16, Spanganga, 3376 19th St., S.F. Call for hours. (415) 821-1102.

'Blu: Emerge 2003' opens Thurs/24. Runs through Nov. 8, Big House, 1417 15th St., S.F. Call for hours. (415) 284-9400, www.genarts.org.

Meow Meow and the Meow Meows play with Totimoshi Sat/25, 10 p.m., Hemlock Tavern, 1131 Polk, S.F. \$6. (415) 923-0923.

Sometimes a great notion

Crack: We Are Rock, Big Techno Werewolves, Fcute — what doesn't Eric Bauer do? *By Michelle Valdez*

A short, chubby guy, balding, with blond hair and wearing lackluster spectacles, meets me in his home-studio-warehouse at 14th and Mission Streets. The first thing he says, as his bandmates loiter around the living room, is "Wanna see my cock? It's really cute!"

I recoil and then laugh as he pulls it out. It really is cute: a small, colorful leather coin purse shaped like a rooster. Meet Eric Bauer, creator of Fcute, a local band merchandise endeavor, and the brainiac behind numerous bands in the circuitous and noisy electronic music realm. If you're wearing a Coachwhips T-shirt or a scribbly Deerhoof button, chances are Bauer made it during a bleary-eyed bender while taking plentiful swigs of Rockstar and King Cobra. In all probability, he was also grumbling the whole time about how "this is not making me any money."

Bauer created his Fcute empire approximately three years ago. Bauer and his roommates hosted noise shows and served thick pancakes every Sunday at their Pubis Noir noise space, just two blocks away on Mission and 16th Streets, and elsewhere. He began booking shows a year before that at his old home, known as the Clit Stop, at Third and Howard Streets. As the nation fretted over the impending Y2K problem, the Clit Stop emerged as an incubator for experimental, cantankerous, and nonmarketable bands that were just starting out, like Total Shutdown and Earwicker.

During this seedling phase of Fcute, Bauer began recruiting other like-minded noisicians to collaborate on various sound/music projects. He currently plays in at least five bands, although you might not recognize him in his many performance disguises. His ubiquitous endeavors include Crack: We Are Rock, Big Techno Werewolves, Alpha-Buts, DJ Shitbird and the Ultimate Party Machine, Aerobics King, and a few others that are still in the "conceptual" stage. Not a bad résumé for a guy who says he can't play a lick of guitar and certainly couldn't read a note of music if you wrapped it around a microwaveable bean burrito.

Idea man

Who is Eric Bauer? Born amid the flatlands of Kansas City, Kan., the 29-year-old maladroitness moved to the Bay Area about five years ago.

Petey Dammit, Bauer's bandmate in Big Techno Werewolves, said he first met Bauer at shows and parties in Kansas City.

"We would all look at each other and go, 'Hey, you're that drunk, beligerent guy,'" Dammit says during a recent practice.

If you poke your head into Bauer's bedroom, you'd think a 12-year-old girl lived there, except for all the garbage and Japanese porno lying around. Bug-eyed Powerpuff Girl piñatas act as sentries to his microcosm of music and merchandise. Here, inside Fcute enterprises, Bauer cranks out T-shirts, buttons,

posters, and just about anything else you can silk-screen for local bands like the now-defunct Pink and Brown, Tussle, and Negativland. Though he runs his own business, Bauer seems to pooh-pooh deadlines. Many bands have moaned about late-night pickups of their merchandise on the very night they've embarked on tours. Still, it doesn't seem to be affecting his shoestring undertaking. The unassuming silk screener supplements his income with a regular gig at the Academy of Art College in downtown San Francisco, where he listens to art kids whine about malfunctioning computers.

tioning computers.

Ever the enterprising type, Bauer extends his entrepreneurial zeal to his musical projects: he often starts his bands with a simple, hare-brained idea, following through in an attempt to take a joke too far. In the case of DJ Shitbird and the Ultimate Party Machine, he had talked about having a band with an eight-year-old lead singer and a robot party animal before the group existed. "So then I thought, well, I better find somebody to play with," Bauer says.

Noel Harmonson, the drummer for the Lowdown and Echoplex player for Comets on Fire, and Kristy Geschwandtner, the vocalist for Lil' Pocketknife, joined him in DJ Shitbird. The result resembles a slumber party where the participants have overdosed on curious confections and soda pop. There are candy-bloated dancing animals, silly lyrics, and totally obnoxious dance beats. The whole idea, Geschwandtner explains at a recent Lil' Pocketknife show, is that you're really just supposed to party by yourself in your room with unicorns and imaginary friends.

"Yeah, I don't really like partying too much," she says. "That's what I sing about when I tell people to 'party.' They're supposed to go home and party by themselves, but I don't think they get it."

High energy

So, what does it take to run an entire empire that incorporates silk screens, bands, robots, and werewolves? Apparently, energy drinks in bulk, cheap beer in 40-ounce increments, crumpled packs of cigarettes, more beer, and assorted, microwaveable food from the gas station next door seem to be sufficient. Oh, and the persistence of a wayward locomotive.

Another Bauer band, Big Techno Werewolves, began playing three years ago. This trio of skulking, nocturnal skeleton-costumed figures embody all that is creepy when you mix Misfits motifs with some old-timey bluegrass twang and whippits. With the stage presence of a pouty trick-or-treater who just got home from a night of gluttony and other unmentionable acts, Bauer, a.k.a. King Riff, scratches out the steel arteries of a guitar with a pair of scissors. Dino plays keyboards, while Dammit beats up a bucket. Big Techno Werewolves dig up hillbilly riffs and grind them

into pulpy, pulsating songs filled with dejected keyboard noodling and occasional caterwauling by Bauer. Dino says the band belongs in the cubbyhole of "ironica."

Yet another infamous Bauer project, Crack: We Are Rock blasted onto the scene just a couple of years ago. The lineup for the original or "classic" Crack is debatable. Until Le Kim and L'Erin joined, the band seemed like a clown car with various musicians continuously climbing out of the trunk, with Bauer holding down keyboards, mixing, editing, and recording duties. Many locals have passed through this electronic-crunch bric-a-brac band, including Bianca Sparta of Erase Errata. Crack have just finished their second album on TigerBeat6 Records and plan to tour the United States again soon.

I saw the first Crack show, two years ago, out at Toxic Beach near Third and Cesar Chavez Streets, where they played to about 10 people. The ladies flaunted fake tan lines around their knees, giving the illusion of nude knee-highs grandma might wear. They flitted around like nervous moths on the gravel in white high heels and hideously hot pink, obviously homemade wrap-around rag dresses. Bauer and fellow Crack warrior, Jason Stamberger, a.k.a. Obscuratron, played in duct-taped cone-headed masks and a Mexican wrestling mask covered in thick, glistening, red-vinyl lipstick kisses.

At the end of the day, the Fcute creator seems worn out and grouchy. Between working on the new Crack recording, setting up shows for Big Techno Werewolves, and getting ready to go on tour across the Atlantic, he likes to give himself lots of breaks. Sitting in a weathered green lounge chair and chain-smoking, he does have the energy for a short jaunt down memory lane with one of his many concepts that haven't broken into reality just yet. "Chop Chop Powers is me and Fumicake. And we rap in German and Japanese with this awesome DJ, and he's scratching and making these wicked beats," he says. "Yeah, it's been like two years in the making. It's still conceptual, but you know, like all great ideas ... they take time, right?" ♦

Crack: We Are Rock play a CD-release show Nov. 20, 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 474-0365.

King riff: Eric Bauer works that fun fur mini with Aerobics King.



Crack: We Are Rock's Le Kim on Eric Bauer

- While on tour Eric never failed to wake from deep sleep in order to smoke — no matter what time it was.
- His farts are unbearable.
- Eric told Jason [Stamberger] to crawl into his sleeping bag, which a cat had pissed in and he still refused to get rid of.
- Eric says he only asked L'Erin and I to play in Crack because he thought we were hot.
- Every T-shirt he sold on tour, he wore.
- Eric's brilliant. I love him.

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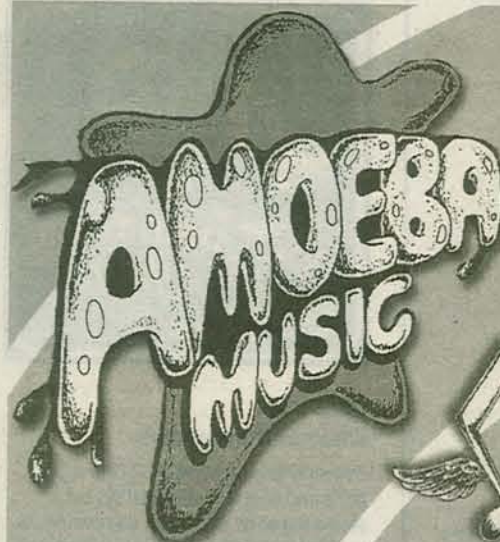
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Obie Trice Cheers (Shady/Interscope)

Eminem's follow-up find to 50 Cent is Detroit's own Obie Trice. Right off the bat, it seems like a bad idea for an unknown MC to have cameos by hip-hop's most recognizable rappers all over a damn debut album. This poor bastard takes a back seat to Eminem, Dr. Dre, 50 Cent, D-12, Busta Rhymes, Nate Dogg, and a couple others on more than half the songs on *Cheers*.

The album was executive produced by Eminem with several songs produced by Dr. Dre, one by Timbaland, and a few by other mortals. Eminem's influence is heard throughout the album, most notably on "Hands on You," where the chorus starts, "Together there ain't nothin' we can't do," and ends, "... baby if you promise to be true / I will never put my hands on you." What a romantic threat. So that song is about the importance of a woman's fidelity, and the very next track, "Hoodrats," warns ghetto hos to stay away if they see him with a Halle Berry look-alike. The pairing of these songs is a taunt to Eminem critics who love to hate him, but it's boring and obvious and makes Em and Obie sound like nerds.

The highlight comes during the last verse of the last song, which features D-12 and Eminem. One of the members of D-12 says he doesn't know whose song he's on, that he'll wear a pink tank top and Reeboks to his release party, and that he'll pee on R. Kelly. Now that's gangsta. Go buy MF Doom's latest record, which is under the alias Viktor Vaughn and is called *Vaudeville Villain* (Sound-ink) — it's way better. Obie Trice performs Nov. 9, Fillmore, S.F. (415) 421-TIXS. (Nate Denver)

Strokes Room on Fire (RCA)

Different Strokes for different folks. I wish I had a reason to get behind that phrase — catchy and derivative, isn't it, kind of like guess who — because that would mean the

Strokes were living up to some kind of crazy Platonic artistic standard and moving forth with a few new ideas, a smidge of forward-thinking cultural interest, or hell, at least an eyedropperful of vision, and all that slaughtered plant matter and recycled newsprint would be worth the hype. I was even ready to chow down on my own words — as one hating on the Strokes from way back when, all of two or three years ago when they forgettably opened for Doves at Bimbo's 365 Club — because I'd be insane enough to enjoy watching demon rock 'n' roll resurrected, restyled, and served back up to the masses. At least as much as the next *School of Rock* fan.

But guess what? It's business as usual for the Strokes. You slide their carefully hand-numbered, security code-laden CD into your player, and it passes like a dream — or a nightmare, depending on your level of resistance to peppy, poppy Spoon-like bounce. I'll go with the fact that I actually like Spoon, so make that a dream — though I find it somewhat sad the older, industry-upsetter Britt Daniel can't get the same breaks as the fresh, pouty pretty boys of the Strokes. It's a recur-



ring dream that's been on auto-repeat since their well-titled first album, *Is This It?*, came out. Returning producer Gordon Raphael does capture a certain friskiness on *Room on Fire*. But for the most part, the Strokes have got their story (read: formula), and they're sticking to it. And so then will I. They're entitled idea-snatching types who barely exude the sense of joy or graciousness other pop-cult plunder bunnies like Quentin Tarantino or midperiod Guided by Voices might. They're crafty not artsy. They're as infectious as SARS at a badger convention. They dress well. All hail the stylists. (Kimberly Chun)

Gerry Hemingway Devils Paradise (Clean Feed)

Drummer Gerry Hemingway, along with his bassist here, Mark Dresser, formed the rhythm

section for the late 1980s-early 1990s installment of the Anthony Braxton Quartet, one of the most celebrated avant-garde jazz bands of the last 25 years — meaning their albums have actually sold in the quadruple digits. Their *Willisau (Quartet) 1991* box set is one of the most amazing things I've ever heard, though it's dense, brainy, and hard to penetrate at first, which is also true of some of Hemingway's earlier albums.

But while Braxton's music keeps going farther and farther out in space, Hemingway has gotten more down-to-earth. It's not watered down, but *Devils Paradise* has a folksy appeal that will surprise those who associate Hemingway's band, which includes trombonist Ray Anderson and tenor saxophonist Ellery Eskelin, strictly with the avant-garde and who fear them because of it. For proof, listen to the sunny South African folk dances "Toombow" and "Tom Skwella," or the beautiful lump-in-the-throat ballad "Gentle Ben," or anything else here. It's a sign of the jazz world's conservatism that such lively, accessible music still gets relegated to a single Jazz in Flight night at Yoshi's. But rather than being bitter, we should just be thankful it exists at all in such culturally barren times. Support these musicians and go see 'em live. You'll be glad you did. Gerry Hemingway Quartet play Mon/27, Yoshi's, Oakl. (510) 238-9200. (Will York)

Broadcast Haha Sound (Warp)

I had the day off, time to kill, money from a freshly deposited paycheck to spare, and CDs to sell, and I went into the record store and heard something playing in the background that I absolutely had to have. Blessed are the fine folks at Noe Valley's Streetlight for introducing me to the angelic transmissions of Broadcast's *Haha Sound*. Because I seriously dawdled, waiting for the enchanting songs I was hearing to turn bad — contemplating the Anthell double CD, looking through the Gs for old Grifters, laughing at the Hall and Oates re-releases in the bargain bins — and not once did *Haha Sound* disappoint.

Broadcast's sounds come to us by way of Birmingham, England. They have two previous albums — *The Noise Made by People* (Tommy Boy) and *Work and Non Work* (Drag City) — that you may have already heard. I haven't, but apparently their latest has been "long anticipated," which leaves me a lot to anticipate backward. So without further ado or unnecessary context: *Haha Sound* is a wonder of orchestration that manages to marry lush vocals; drums that shimmer, gallop, pop, and hauntingly underscore; cushy vintage keyboards; and brilliantly sculpted electronics

Eagles The Very Best of the Eagles (WSM)

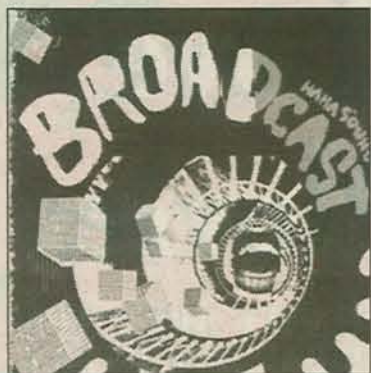
It's so uncool to even acknowledge the existence of the Eagles that I'm tempted to tell you about how I was ready to spill a little for Waylon Jennings by reviewing *Lanesome, On'ry, and Mean*. But the bright red on the cover of an Artist's Choice album caught my eye: Johnny Cash picking his favorite songs, including the fossilized "North to Alaska," by Johnny Horton (which is the theme song for a lousy John Wayne movie), and, more to the point, Linda Ronstadt's cover of the Eagles' "Desperado," along with a note from the Man in Black admitting he loved the tune so much he recorded it with Don Henley himself. I took this as a sign.

The '70s were tough all the way around. All the important things the '60s kids had to fight for — dope, long hair, sex, no homework — were played out. You had to ask yourself, Do I want to take drugs if my parents are taking drugs? And even if the answer was yes; the whole counterculture-becoming-mainstream thing kind of sucked. The Eagles, well, almost every rock fan loved the Eagles, secretly anyway, because even if they weren't ever much of a rock band,

they made great pop music. And what else were you going to listen to? The Dolls and Bowie, 24-7? So you had to ask yourself again, Do I listen to "Lyin' Eyes," or do I listen to "Seasons in the Sun," "The Night Chicago Died," "Brandy," or "Alone Again (Naturally)"? No contest.

The fact is, the Eagles had five number-one singles and four number-one albums, and it didn't happen by accident. Henley and Glen Frey were a great songwriting team, and Henley's world-weary vocals on songs like "Best of My Love" and "One of These Nights" were pretty damn good. The real problem with the Eagles was they were too successful for too long — the world couldn't forgive them. If Henley and Frey had O.D.ed or driven off a Laurel Canyon cliff the day before *One of These Nights* was released, history would have remembered the Eagles as tragedy rather than bloated comedy. Without the post-*These Nights* material, *The Very Best of the Eagles* would be one CD instead of two (which would be OK, because *One of These Nights* was their last great album), and you'd be listening to it on your way to meet your man. (J.H. Tompkins)

2nd Time Around



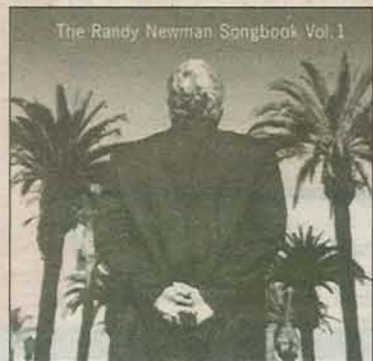
that channel classic sci-fi soundtracks. What's most striking is the "prettiness" of the vocals and how they're constantly complemented and tweaked by the other layers. Witness: "The little bell lies on the ground, although it tries it cannot sound...." Which in lesser hands could lie there as simplistic and useless as a cheap broken watch, but in Broadcast's, each tick, each tock is turned into a reverberation of excellent timing and ruminations on time and missed opportunities, punctuated at the end by the resounding bells of a clock tower. It almost makes one want to be on a cobblestone street in Birmingham, breaking up with a chronically tardy lover. Broadcast play Nov. 4, Bimbo's 365 Club, S.F. (415) 474-0365. (M.P. Klier)

Javier

Javier (Capitol)

Singer-songwriter Javier Colon makes an impressive entry into the Stevie Wonder retro-soul sweepstakes. The former Derek Trucks Band vocalist sounds more like Wonder than MIA cohort Eric Benet does, right down to the warbled melismata, though Javier works in a higher register than either of those singers.

The 13 original songs on Javier's self-titled debut CD are rich in hook-filled melodies and are stylistically diverse, from sweet soul ballads laced with Philly strings (such as "Crazy") to the flamenco flavors of "She Spoke to Me" (including Gypsy guitar and syncopated hand claps) to the late-night jazz of "October Sky" (to which trumpeter Roy Hargrove and pianist Mulgrew Miller contribute). Best of all is "A Song for Your Tears," a bluesy ballad on which Javier switches to a Donny Hathaway vocal bag; it also features some searing blues guitar by Michael Thompson — a rather bold move even in the neo-soul business. If only Javier's producers had had the nerve to drop the stiff drum programs that mar many of the tracks in favor of the living, breathing drummer heard on a few. Javier opens for Mya, Nov. 9, Bimbo's 365 Club, S.F. (415) 474-0365. (Lee Hildebrand)



Randy Newman

The Randy Newman Songbook, Vol. 1 (Nonesuch)

In recent years Randy Newman's reputation as one of America's greatest living songwriters

has been overshadowed by his continuing success as an Oscar-winning composer for film. Hopefully, *The Randy Newman Songbook, Vol. 1* will change that. What might seem to be a mere retrospective of his 35-year career as a singer-songwriter can best be heard as a reaffirmation of a singular, uncompromising voice, one that is as funny and caustic as it is dark and unflinching.

In this first of a three-part series, Newman and producer Mitchell Froom present

some of the artist's best songs unadorned — a brave, smart move. The naked elegance of solo piano and voice give even Newman's most sarcastic tunes new emotional resonance.

Unlike baby boomer rockers of his time, Newman has drawn on Tin Pan Alley, New Orleans boogie-woogie, gospel, and other great American song traditions for his highly personalized tunes. In this way he has as much in common with Cole Porter

as he does with Fats Domino. Adding to these musical gifts, Newman brings to his lyrics a literary precision that recalls writer Raymond Carver, allowing for songs that are so well drawn that their emotional core can be absorbed completely on first listen, as on "I Think It's Going to Rain Today." ("Tin can at my feet / Think I'll kick it down the street / That's the way to treat a friend.")

His political songs are even more dis-

turbing today than they were three decades ago. "Sail Away" is more somber than the 1971 original. It's sung slower, and the chords ring longer; the narrator, trying to cajole Africans onto a slave ship, is now less a carnival barker and more a mortified conspirator in the failure of civil rights in this country's recent political climate. Randy Newman performs Sun/26, Bimbo's 365 Club, S.F. (415) 474-0365. (Chris Planas)

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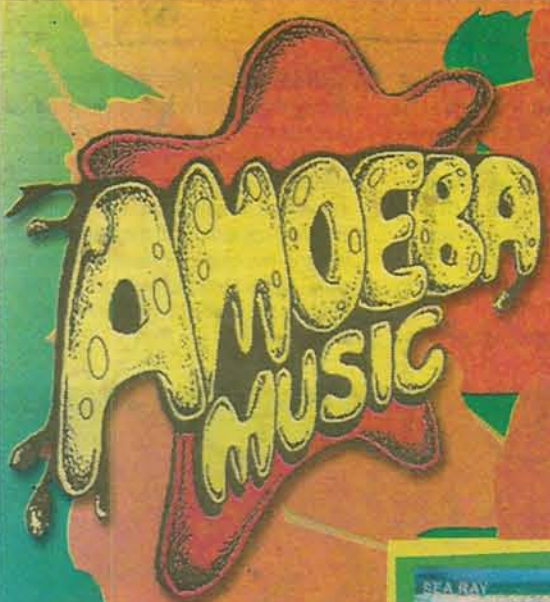
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"From 'Gotta Believe' at the start to 'Don't Be Afraid' at the end, you'll be vibing off the fresh tracks, sly humor, and precise rap diction and narration."
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Galactic: Saturday, October 25th at 1:30 PM
DJ Leatherface & Men Cousin Beige:
October 31st from 6-8 PM
Join us for Amoeba's 3rd Annual Halloween
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SPECIAL SPOOKY HALLOWEEN HOURS: 10:30 AM - 9 PM

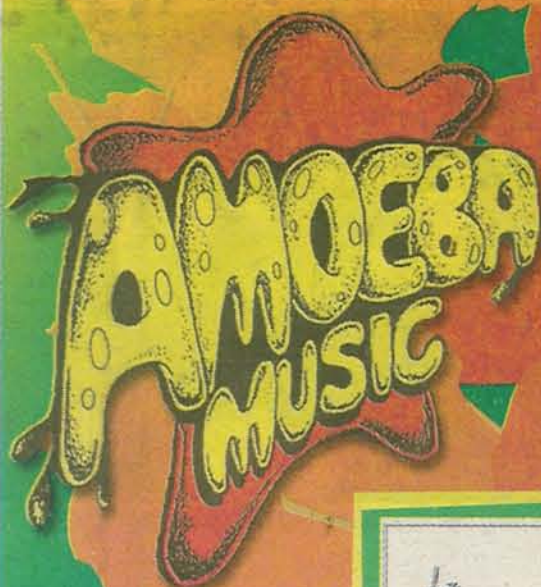
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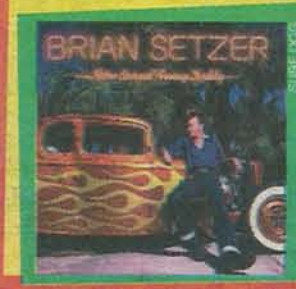
DR. ALEX PATERSON
Voyage Into Paradise 14⁹⁸ CD
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An enticing fusion of hip-hop, jazz,
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AUSTIN LOUNGE LIZARDS
Strange Noises in the Dark 13⁹⁸ CD
The band's ninth release is sillier,
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BRIAN SETZER
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THE STILLS
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This Montreal four-piece creates a
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AUTUMN DEFENSE
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Lead by Wilco bassist, *Circles* has a
summery feel to keep you warm in the
chilly months to come.



PLEASURE CLUB
Here Comes the Trick/Live Out of the Pulpit 12⁹⁸ CD
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Need To Know in 2003" by Alternative
Press!



KASKADE
San Francisco Sessions: Soundtrack To The Soul 13⁹⁸ CD
Kaskade returns to Om's San Francisco
Sessions series, this time with several
brand new original tunes, as well as hard
to find gems by Groove Junkies, Pound
Boys, Michelle Weeks, Late Night Alumni,
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All your favorite Jpop and Anime Theme
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Calendar

8 days a week

Oct. 22-29, 2003

Oct. 22 Wednesday

R-a-w-k It's gonna be a rumble in the Mission District when local music critics take on local musicians in the supreme test of wills: a **Rock and Roll Spelling Bee**. Killing My Lobster's Brian Perkins plays sleazy game show host, refereeing a *Spellbound*-style battle for the ultimate bragging rights. The smart money's on the ink slingers — especially with competitors like *Bay Guardian* senior editor Lynn Rapoport and contributing writer Gabriel Roth, both notorious cohorts of Merriam-Webster's — but truth be told, it's anybody's match. Between rounds, music comes courtesy of Citizens Here and Abroad, Excuses for Skipping, Snowday, and Revenge!; proceeds benefit the very worthy National Novel Writing Month and Music in Schools Today. 8 p.m.-midnight, *El Rio*, 3185 Mission, S.F. \$6-\$20; (415) 282-3325. (Cheryl Eddy)

Oct. 23 Thursday

The real Buy his complete discography. Worship his presence. Go ahead, eBay his posters. Just as long as you hear his music during this rare solo outing that promises to balance subtlety with aggression and excess with finesse. Pianist **McCoy Tyner** shakes things up thoughtfully when he's alone onstage. This appearance (his fourth SFJazz gig in six years) should highlight his gentler, hypnotic side, with moments when that stubbornly quick right hand and mercilessly pounding left overheat. Tyner's latest album, *Land of Giants* (Telarc), sounds comfortably paced, modernly conceived, and explosively charged — a bitchin' good time. 7:30 p.m., *Herbst Theatre*, 401 Van Ness, S.F. \$24-\$44. (415) 392-4400. (Daniel King)

Woman of steel She doesn't wear a cape, fly, or leap tall

A real cutup: Art from original Grand Guignol productions goes on display as part of "Magic and Mayhem: Stage Effects of the Grand Guignol." See Wed/29.

buildings in a single bound, but to fans of comic books, Americana, '50s culture, superheroes, and feminism, **Noel Neill** — the first Lois Lane — is still pretty, well, super. Neill, who became a pop icon through her roles in both the *Superman* film serial and TV show, is in town with author Larry Thomas Ward to promote her new biography, *Truth, Justice and the American Way: The Life and Times of Noel Neill, the Original Lois Lane*. Neill is still charming and spry at 82, and her story encompasses not only her years costarring with the late, great George Reeves, but also her experiences as a real-life reporter and her work in more than 88 films. 7:30 p.m., *Books*



Sax talk: Estradasphere bring their music to the Last Day Saloon. See Fri/24.

Inc., 2275 Market, S.F. Free. (415) 864-6777. (Cindy Emch)

Upright citizens brigade Remember how you felt the first time you heard the Cars' "Just What I Needed"? Neither do I, but I bet it was a lot like discovering the *Monolith*. Bill Rousseau, Dahlia Ramirez, and Rogge write songs populated with loners and not-so-tough dreamers who look for unminable diamonds, take some punches, never forget to have fun,

wish things were different, and remain guardedly optimistic. They can't help it. After spending months locked away with a two-inch 24-track tape deck, they've returned with their debut, *Here Comes the Monolith*, unofficially out now and to be released on Fortune Records in February. The album is a whole meal of thick, expansive pop that ends with "Trilogy," a track combining acoustic guitar, horns, drums, and a last exhale into three-step Moog.

Joining them at the show are the *Sleaves* (fronted by former *Persephone's* Bee Paul Bertolino), who add a garage shimmy and shake. Brad Brooks also performs. 9 p.m., *Cafe du Nord*, 2170 Market, S.F. \$7. (415) 861-5016. (Katie Richstatter)

Oct. 24 Friday

Good Will ambassador

The U.K.'s Will Holland, better known as **Quantic**, teams up with the *Fresco* and *Sureshot* crews to bring some deep, jazzy action to the dance floor. After two solo albums, Holland really blew up this year with the *Quantic Soul Orchestra's Stampede* LP on Tru Thoughts Records. Though Holland has been known to play with an 11-member live band, tonight he mans the decks solo. Hakobo (*Fresco*), Andrew Jervis (*Ubiquity*), and J-Boogie (*Om*) lend a hand. 10 p.m., *Club Six*, 60 Sixth St., S.F. \$10. (415) 863-1221. (Peter Nicholson)

Rustin' never sleeps

Portishead voice **Beth Gibbons** and Talk Talk bassist Paul Webb, alias **Rustin' Man**, find themselves out of time, out of mind, *Out of Season* — the latter the title of their collaborative album on Sanctuary. Organ-propelled, string-swept, and driven by mood swings rather than by trip-hop beats à la Portishead or psych pop in the style of Talk Talk, *Out of Season* finds Gibbons going toe-to-toe with disparate crooners, including Billie Holiday and Sandy Denny ("Romance" and "Mysteries," re-

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CHRISTIANE WIEGANT



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and more

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spectively). The duo's live re-creation of the disc, with backup by Portishead's Adrian Utley and Talk Talk's Lee Harris and Simon Edwards, is said to be just as gorgeous — a dour dream come true for those who love sad songs. Alexi Murdoch opens. 8 p.m., *Warfield*, 982 Market, S.F. \$25. (415) 775-7722. (Kimberly Chun)

Ponch on acid If you're like some people and take a dose of klezmer with your death metal, *Estradasphere* have the medicine you crave. Cart-wheeling with clown shoes through the footsteps of surrealists like Mr. Bungle and Critters Buggin, this Santa Cruz foursome are as unpredictable as they are virtuosos. With a Brian Wilson-esque sense of the baroque, *Estradasphere* incorporate dub, jazz, '70s television themes, techno, circus music, and the kitchen sink into a musical joyride that swerves between silly, disturbing, and thrilling. Tonight's show celebrates the release of the band's third album, *Quadropus* (Mimicry), and kicks off a monthlong U.S. tour. The Tiptons, featuring Jessica Lurie, also play. 9 p.m., *Last Day Saloon*, 406 Clement, S.F. \$10. (415) 387-6343. (Zwickel)

Oct. 25 Saturday

Clued in The time has come to scour the city for pet ferrets, Madonna look-alikes, sex toys, and the ever elusive game of hamburger baseball at *'Punk Monkeys on Parade,'* a locals-oriented San Francisco scavenger hunt. With more than 200 items and people to

search for, this afternoon extravaganza calls out for your inner child to go a little wacko. The event is completely free and open to all, and prizes are awarded for best team name, least tasteful team costume, and more. One cell phone is required per team, and a digital camera is also recommended (though not necessary). Grab your most adventurous friends, sign up as a team at the Web site below, and rock out old-school-scavenger style. 2 p.m., *540 Club*, 540 Clement, S.F. Free. (415) 420-9111, www.540-club.com/punkmonkeys. (Emch)

Oct. 26 Sunday

Hot pursuit Festival season has arrived, and if you're into husky jazz bassists who write grooving compositions, look no further than *Dave Holland*. The reliably swinging performer has an edgy, volcanic sound that erupts on his quintet's new album, *Extended Play: Live at Birdland*. The ECM disc comes loaded with knotty plucks and inspired group recklessness. During live sets scorching saxophonist Chris Potter takes advantage of the rhythm section's infectious energy, honking with more passion than during studio dates, which translates nicely into belly-grumbling satisfaction for the audience. Holland settles into sharply moving mid-register chugs on the drop of a dime, and you'll know it when he heats up. 3 and 7 p.m., *Palace of Fine Arts Theatre*, Marina at Lyon, S.F. 3 p.m. show \$5-\$15; 7 p.m. show \$28-\$42. (415) 776-1999. (King)

Oct. 27 Monday

Reel terror Halloween is nearly upon us, and if the thought of going shoulder-to-shoulder with hundreds of thousands of costumed revelers in the Castro isn't scary enough, venerable indie film series *Independent Exposure* is poised to creep into your nightmares with its *'Halloweird Edition.'* Per usual, the program highlights short films and videos — both live action and animated — from around the world, but this selection wriggles under your skin with tales of torture, sinister dolls, pesky crows, and more. Added bonus: the San Francisco show also has live music and a "parade of ghosts." Pleasant dreams! 8 p.m., *111 Minna Gallery*, 111 Minna, S.F. \$5. (415) 864-0660, www.microcinema.com. (Also Tues/28, 8 p.m., *Oakland Metro*, 201 Broadway, Oakl. 510-763-1146, www.oaklandopera.org.) (Eddy)

Oct. 28 Tuesday

Sugar on top As a vocalist, she's sensual. As a stylist, she's imaginative. *Kim Nalley* also just copurchased *Jazz at Pearl's*, lifting that nightclub to its feet after its brush with over-and-out status a few months back. Onstage she offers swinging rhythms, sharp lyrics, cheery vibrato, and a mustard tone that's pungent, giddy, and fun. Power lunches with concert-producer and hubby Steve Sheraton and a steady diet of festival-hopping (SFJazz, Stanford Jazz, Switzerland) keep her busy, but her booming charisma, bottomless song supply, and swaggering moves have only strengthened. Side effects are guaranteed. Nalley performs at *Pearl's* every Tuesday. 9 p.m., *Jazz at Pearl's*, 256 Columbus, S.F. \$5. (415) 291-8255. (King)

High sea Shades of scarlet mullets, achy-shakey Anthony Newley-esque vocals, and heady, glittery new wave. Brighton, England, five-some *British Sea Power* take a page from the book of glam rock and high-'80s epic Brit pop, drawing from the more oblique, sullen moments of David Bowie and Ian McCulloch on their Rough Trade debut, *The Decline of British Sea Power*, while aiming for a larger-than-life, boldly faux back-drop onstage. Work that taxidermy — work it good. Citizens Here and Abroad also play. 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$8. (415) 474-0365. (Chun)

Oct. 29 Wednesday

Guts and glory Granted, current movies like *Kill Bill: Volume One* and the *Texas Chainsaw Massacre* remake do a pretty delicious job of incorporating butchery and flailing body

On a holy mission to elevate funk music into the pantheon of vital American art forms, the **San Francisco Funk Festival** is the only one of its kind in the city. As in the previous two years, fest organizers and serious a-funk-cionados John Miles and Robbie Kowal of Sunset Promotions concocted three weekends of shows bringing together legends of the genre alongside some of the younger purveyors of the new groove. The last two performances feature several California originals who've gained national acclaim for their innovative approaches to classic styles. Friday, the Soul of John Black blow a laid-back acoustic breeze across warm rock 'n' soul balladry; years of work with groundbreaking artists from Miles Davis to Fishbone have trained this L.A. duo in the art of ear-bending hooks, sultry vocals, and liquid bass lines. On Saturday, catch keys master Robert Walter — crowned the "king of modern boogaloo" during his time with the Greyboy Allstars — with his current band, the 20th Congress, made up of some of the baddest in-the-pocket players on today's scene. With Bay Area eclecticians Will Bernard and Motherbug starting the party, this finale will surely leave you all funk'd up. *Soul of John Black and DJs Haul and Mason play Fri/24, 10 p.m., Elbo Room, 647 Valencia, S.F. \$10. (415) 552-7788. Robert Walter's 20th Congress and Will Bernard and Motherbug perform Sat/25, 8 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$20. (415) 474-0365, www.sffunk.com. (Jonathan Zwickel)*

Hot spot



Home cookin': The Soul of John Black (from left, CT and JB) help close out this year's San Francisco Funk Festival Fri/24 at the Elbo Room.

parts into the action. But even the most graphic film can't duplicate the experience of seeing such extraspecial effects in person. Unfortunately, Paris's Grand Guignol — which from the late 1800s through the early 1960s produced more than 1,000 plays, many featuring realistic beheadings, disembowlings, strangulations, etc. — is no longer operating. But thanks to groups like San Francisco's Thrillpeddlers, known for its popular *Shocktoberfest!!* shows (and which has just launched the ridiculously informative www.grandguignol.com), the morbid magic lives on. Make your reservations now for *'Magic and Mayhem: Stage Effects of the Grand Guignol,'* a sure-to-sell-out event featuring a slide lecture by historian Agnès Pierron, an ensanguined demo by the 'Peddlers, and a display of vintage posters and programs highlighting the original "Theatre of Horrors." 7 p.m., *San Francisco*

Performing Arts Library and Museum, 401 Van Ness, fourth fl., S.F. \$5-\$10. (415) 255-4800, www.sfpalm.org, www.grandguignol.com. (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506, or e-mail (no attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Alert the Daily Planet! The original Lois Lane, Noel Neill (right, with George Reeves), soars into town to discuss her new biography. See Thurs/23.



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www.PabstBlueRibbon.com



music listings

music

Music listings are compiled by Sarah Han. The music interns are Daniel King and Jonathan Zwickel. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 22

Rock/blues/hip-hop

Baywolf Canvas. 8pm, free.
Citizens Here and Abroad, Excuses for Skipping, Snowday, Revenger! El Rio. 8pm, \$6-12 sliding scale.
Melissa Ferrick, Anne McCue Slim's. 8pm, \$18.50.
Fingers, Essence, Still Cafe du Nord. 9pm, \$7.
Giant Value, Ray's Vast Basement, Top Brown Bottom of the Hill. 9pm, \$7.
Tom Heubner Johnny Foley's. 9pm.
Paul Hlebar Rock Soup. 7:30pm.
I Tried Kimo's. 9:30pm, \$5.
Kid Koala Amoeba Music. 6pm, free.
King Diamond, Entombed, Nocturne, Single Bullet Theory DNA Lounge. 9pm.
Legato, Clevergrrl, Walter Earl Group Elbo Room. 9pm, \$8.
Nightfire Biscuits and Blues. 9pm, \$5.
Park Bench Trio, Bridgette DeMeyer Boom Boom Room. 9:30pm, \$5.
Prefuse 73, Four Tet, Beans Bimbo's 365 Club. 9pm, \$15.
Joshua and Amy Rich Simple Pleasures Cafe. 8pm.
Sonny Smith Hemlock Tavern. 10pm, \$5.
Tyler Keith and Preacher's Kids, Bother, Largesse Parkside. 8pm, free.
Saul Williams Great American Music Hall. 8pm, \$15.

Bay Area

Chrome Johnson Fourth Street Tavern. 9:30pm.
Gravy Train!!!, Bitesize, Vanishing Oakland Metro. 9pm, \$8.
Hammond Cheese Trio Eli's Mile High Club. 8:30pm, \$5.
Mas Cabeza Jupiter. 8pm.
Nicole McRory Beckett's. 9:30pm.
Neurohumors, Spoonfed Tribe, Bodhi Busick Band Blakes. 9pm, \$3.
New Trickz Bistro, 1001 B St, Hayward; (510) 886-8525. 8:30pm.
Pure 19 Broadway. 9pm.
Show Me State, Trenchmen Stork Club. 9pm.
Tim and Greg Sweetwater. 8:30pm, \$10.

Jazz/new music

Al Pacheco Jazz Band Skip's Tavern. 8-10pm.
Don Asher and Kent Cohea Moose's. 7:30pm.
Brad Niven Trio Washington Square Bar and Grill. 7-10pm.
Cantando Um Samba Café do Brasil, 1106 Market; 826-9287. 7-9:30pm, free.
Charles Unger Experience Les Joulins. 8pm.
Dave Bernstein Trio Axum East, 1233 Polk; 474-7743. 7:30pm, free.
Frank Jackson Trio Jazz at Pearl's, 256 Columbus; 291-8255. 9pm-1am, \$5.
Sam Harris Plush Room. 8pm, \$30.
Tim Hockenbury Cosmopolitan, 121 Spear; 543-4001. 8-11pm, free.
Mike Lipskin with Lorna K House of Shields, 39 New Montgomery; 392-7732. 5:30pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
New Rite Spot All-Stars Rite Spot. 8:30pm, free.
Eric Shifrin Fairmont San Francisco, 950 Mason; 772-5000. 6-10pm.
Soup Remix Bruno's. 9pm, free. Platform Magazine launch party.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Bay Area

Jason Lewis Group Lucre Lounge, 2086 Allston, Berk; (510) 841-1390. 9pm, \$5.
Live Jazz Townhouse Bar and Grill, 5862 Doyle, Emeryville; (510) 652-6151. 8-11pm.
Rippingtons Kimball's East. 8 and 10pm, \$30.
Steve Tyrell Yoshi's. 8 and 10pm, \$24.

Folk/world/country

Alex Holderness, Damian Anderson Last Day Saloon. 9pm, \$3.

Richard Patterson, Viviana Guzman Hotel Rex, 562 Sutter; 398-6449. 6:30pm, \$15.
Sabbath Fiddler's Green, 1333 Columbus; 441-9758. 9pm.

Bay Area

'Acoustic Wednesdays' Blakes. 10pm, free. With Mikie Lee Prasad and guest Liam McCormick.
All Wrecked Up Freight and Salvage Coffee House. 8pm, \$16.50.
Edessa with Brenna MacCrimmon Ashkenaz. 8:30pm, \$9.
Daniel Ho 19 Broadway. 8:30pm, \$15.
Shots Albatross Pub. 9pm.

Dance clubs

Admission The Stud. 10pm-3am. Hip-hop, Top 40, and pop.
Afterwards Pow. 9pm-2am. Progressive house music with Drew, Gabriel, Ben, and Steve.
Audible Colors The Top. 10pm-2am. House music with guests.
Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7. Eclectic dance music.
Bondage A Go-Go Cat Club. 9:30pm-3am, \$5-10. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Bubblicious Paradise Lounge, 308 11th St; 861-6906. 9pm. '70s and '80s funk.
CELLspace Alternative Milonga CELLspace, 2050 Bryant; www.organicatango.info or www.secretsof-city.org. Beginning and intermediate classes 8:07-8:52pm; dance party 8:52-11:51pm, donations accepted. Organic Tango and the Secret Tango Society present a nontraditional tango night.
Crackin' Pat O'Shea's. 8pm-2am, free. Hip-hop, classic rock, and soul.
Crucial Nickie's BBQ. 9pm-2am, \$5, free before 10. With DJs Tomas, B-Love, Robert Rankin, Oliver, Doc Fu, and guests.
Deep South An Sabin. 9pm-2am, \$3, free before 11pm. Rare groove, disco classics, and deep house with Chang, TJ Hicks, Mark, and Yvonne.
Dig Deep Buzz 9. 9pm-2am, \$3.
Discover Ruby Skye. 9pm-3am. Hard house with DJ Beg Doren.
Exotica Glas Kat. 9pm-2am, \$10. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Eye 2 Eye Cloud 9 Motel. 9pm-2am, \$5. With DJs Said and rotating resident DJs.
5150 Bohemia Lounge. 7-11pm, free. With John Anaya, John "Top Cat" Chatman, and Matt Bridges.
Fairplay 330 Ritch. 9pm. with Consuelo and Daniella.
Fusion Fuse. 9pm-1am, free. With Jason Fluid, Hopper, and guests.
Get Down Bamboo Hut, 479 Broadway; 989-8555. 9pm, free. Soul classics, rock, reggae, and more.
Julip "Audissey: A Journey Through Music," 5-9pm, free. With El Diablo. "Under the Radar," 9:30pm, free. Downtempo, jazz, IDM, and future lounge with Zygote and guests.
Milk "Cookies," 7-10pm, free. Happy hour with Tal M. Klein, DJ Spunky, Gilmore, and guests.
"Return of the DJ Tour," 10pm, \$5-8. Scratching, turntablism, old-school and classic hip-hop, rap, soul, funk, rock, breaks, and more with Quest, DJ T-Rock, DJ Shortfuse, Dave Paul, DJ Pone, and Snayk Eyez.
Orange Café Claude. 10pm-2am. With DJ Ryme and guests.
Planet Magazine Laszlo. 8:30pm-1:30am.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 9pm-2am, free. Junk rock, hip-slop, and electro trash with Toph One and guests.
Rock 'n' Roll Rodeo Butter. 8pm.
Royale 9pm-2am. With DJ El-S.
Rub Liquid. 10pm. Classic house karaoke.
Salsa Dance Party Metronome Ballroom. 7pm, \$15. Beginner, intermediate, and advanced salsa dance lessons.
Showcase City Nights. 9pm. With the Style beyond Compare DJs.
Skylark 9pm, free. Funk and old soul with DJ Kyle.
Slow Burning Arrow. 10pm-2am, \$3, free before 11pm. Electro, dub, hip-hop, Britpop, UK garage, and more.
Suburbia Jezebel's Joint. 9:30pm-2am, free. '80s new wave and modern rock.
Sweet 'n' Low Luna Lounge, 1192 Folsom; 626-6043. 10pm-2am. Urban grooves, R&B, and neo-soul with Kevin Armstrong, Sake One, TD Camp, Henry, and Mr E.
Tactivision Sublounge. 9pm-2am, free. House and breaks with Brad R., Murphast, and guests.
Tunnel Top 10pm. With M3 and Anthony Garlic.

Twilight Soluna Cafe and Lounge, 272 McAllister; 621-2200. 5-10pm, free. Midtempo tunes with DJ Swirl, DJ Mak, and DJ Francisco and visuals by Bphlmes, Thomas Sola, and Benny.
Vitabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikie and Jada Halston.
WildSeed Baobab. 9:30pm-1:30am, free. Grass-roots dance party with DJ Somuchoul and the African B-Girl Society.
X-Files Sno-Drift. 10pm, \$3. Hip-hop, old-school, and R&B.

Bay Area

Heavy Soul Music Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am, free. Soul, rare groove, and tropicalia with Rocket Morton, Phonic three Bomber, Bizzy T, Russell, and DJ SIFU.
Ivy Room 7pm, free. With DJ Transit.
Late Night Beats Jupiter. 11pm. With DJ Add 1.
Lion Rock Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.
Moon Light Productions Club Fusetti. 10pm. Salsa lessons, dance shows, and live music.
Shattuck Downlow 8pm-2am. Live salsa.
Soulvation Ruby Room. 10pm-2am.
The Venue Bluesville. 9:30pm-2am. Hip-hop, dancehall, and R&B.

thursday 23

Rock/blues/hip-hop

Anything She Wants Ireland's 32. 9pm.
Bippies, Go Going Gone Girls Hemlock Tavern. 10pm, \$6.
Howie Day, Matt Nathanson, Lizzie West Slim's. 9pm, \$15.
Everything Must Go, Enemies Red Devil Lounge. 8pm, \$6.
Fito Renoso Ritmo y Armonia, DJ Carlito's Way Elbo Room. 10pm, \$7.
Dave Garcia Simple Pleasures Cafe. 8pm.
Go Van Gogh Odeon Bar. 7:30pm.
Hello Donkey, Crosstots, Double Wyde Broadway Studios. 8pm, \$6.
Kid Koala, DJ P-Love, DJ Jester, Lederhosen Lucil Bimbo's 365 Club. 6:30pm, \$15.
Jordan L'Moore with Everything Must Go, Nubs, Blvd. Strays Red Devil Lounge. 9pm, \$6.
Lucky for Sale, Shevel Knivel, Black Ghost Kimo's. 9:30pm, \$5.
Meteors, Slanderin', Switchblades Parkside. 10pm.
Monolith, Sleaves, Brad Brooks Cafe du Nord. 9pm, \$7. See 8 Days a Week, page 70.
Mystic Roots Last Day Saloon. 9pm, \$6.
Nicole McRory Johnny Foley's. 9pm.
Randy McDonald Band Biscuits and Blues. 9pm, \$10.
Rubber City Rebels, La Plebe, Riot-a-Go-Go Bottom of the Hill. 9pm, \$7.
Slackers Amoeba Music. 5:30pm, free.
Slightly Stoopid Fillmore. 8pm, \$16.50.
Steve Rossi and the Fractious Culture Le Colonial, 20 Cosmo Pl; 931-3600. 7-11pm.
Tiptons Boom Boom Room. 9:30pm, \$7.
Young Trying Rabbit Rite Spot. 9:30pm, free.

Bay Area

Autana Beckett's. 9:30pm.
Haywoods Fourth Street Tavern. 9:30pm.
Houston Jones Bistro, 1001 B St, Hayward; (510) 886-8525. 8:30pm.
Jimmy McCracklin Eli's Mile High Club. 9:30pm, \$15.
Monks of Doom, Jonathan Segel Starry Plough. 9:30pm, \$9.
Rosin Coven, Katastrophe Oakland Metro. 8:30pm, \$6-10 sliding scale. Also spoken word by Meliza Banales, Nazelah Jamison, Sonia Whittle, Charles Ellik, Jason Bayani, Mack Dennis, Julia Serano, Daled, and Karen Ladson.

Jazz/new music

Lee Bloom Chez Spencer, 82 14th St; 864-2191. 7-9pm.
Cecil Wells Quintet Les Joulins. 8pm.
Spencer Day Cosmopolitan, 121 Spear; 543-4001. 8-11pm, free.
Dick Fregulia-Vince Gomez Duo Washington Square Bar and Grill. 7-11pm.
Frank Jackson Trio Axum East, 1233 Polk; 474-7743. 7:30pm, free.
Frank Gratkowski, Jerome Bryerton, Damon Smith, Henry Kaiser 509 Cultural Gallery, 509 Ellis; 440-5090. 8pm, \$6-10.
Hammond organ night Cellar at Johnny Foley's. 9pm, \$5.

music listings

Sam Harris Plush Room. 8pm, \$30.
Mike Lipskin and Waldo Carter Moose's. 7:30pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
Kurt Ribak and friends Rock Soup. 7:30pm.
SF Jazz All-Star High School Ensemble Union Square. Noon, free.
Eric Shiffrin Fairmont San Francisco, 950 Mason; 772-5000. 6-10pm.
Telepathy Bruno's. 9pm, \$6.
Three Thinking Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8-11:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Top Shelf Jazz Trio House of Shields, 39 New Montgomery; 495-5436. 5:30pm, free.
McCoy Tyner Herbst Theatre, 401 Van Ness; 392-4400. 7:30pm, \$24-44. See 8 Days a Week, page 70.
Kenny Washington Jazz at Pearl's, 256 Columbus; 291-8255. 9pm-1am, \$5.

Bay Area

Howard Barkan Pomegranate Mediterranean Cuisine, 1585 University, Berk; (510) 665-5567. 6:30pm.
Beth Custer Ensemble Jazz House, 3192 Adeline, Berk; (415) 846-9432. 8pm, \$10-20.
Carlos Zalcita Jazztet Island Lighthouse, 1144 Ballena Blvd, Alameda; (510) 864-0222. 7:30-10:30pm.
Julian Lage, George Marsh, Randy Vincent Zebulon's Lounge, 21 Fourth St, Petaluma; (707) 769-7948. 8:30pm, \$6.
Mitch Marcus Quintet Lucie Lounge, 2086 Allston, Berk; (510) 841-1390. 9pm, \$5.
Rippingtons Kimball's East. 8 and 10pm, \$30.
Tom Babbitt Trio Paragon Bar and Grill. 9pm, free.
Steve Tyrell Yoshi's. 8 and 10pm, \$24.

Folk/world/country

Dix Bruce and Eric Thomas Atlas Cafe. 8-10pm, free.
Sabbath Fiddler's Green, 1333 Columbus; 441-9758. 9pm.
Topsy House Plough and Stars. 9pm.

Bay Area

Bluegrass Gold, Walther Brothers Sweetwater. 8:30pm, \$12.
Davka Freight and Salvage Coffee House. 8pm, \$17.50.
Moonlight Rodeo 19 Broadway. 8:30pm.

Dance clubs

Alley Catz The Pendulum. 6pm-2am. A dance club for women featuring hip-hop, funk, and dancehall.
An Bodhran 668 Haight; 431-4724. 10pm-2am, free. Hip-hop and soul with DJ Lee.
Arabian Nights El Rio. 9pm, \$5. Arabian dance music, belly dancing and Debka lessons, and more.
Bad Kitty Antu Bar, 43 Sixth St; 543-3505, www.antu-bar.com. 10pm-2am, free. Electro, beats and breaks, '80s, ghetto tech, and trash with Sarah Delush and guests, Stareyes and the Incredible Melting Man.
Bas Gone Wild Club Bas. 9pm.
Brazilian Nights Club Caliente. 8:30pm, \$13. Brazilian dance class and live music.
Built for Speed Delirium. 10pm-2am, free. Electro clash, rock, punk, and more with rotating DJs Fashion Hooker, Platform Whore, and DJ Juan for the Road.
Cafe Cocomo 8pm-2am, \$10. Salsa music.
Chikiboom Roccapulco. 9pm-2am, \$6. A gay and lesbian Latin music dance party.
Churye RoHam Lounge. 9pm-midnight, free. Hip-hop, R&B, and jazz with Joker.
Classica Soluna Cafe and Lounge, 272 McAllister; 621-2200. 10pm-2am, free. Salsa, samba, reggae, dancehall, and world beats with DJs Papi Chocolate and El Doctor.
Cloud 9 Motel "Altruity Happy Hour," 5-10pm, \$5. House music with DJs Rocket Morton, Hawthorne, and Kramer. "Urban Chic," 10pm-2am, \$10. House music with DJ Frank Boissy.
Coco Shakedown Club Six. 9pm-2am, \$5. With DJs Polo Mo Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.
Core Country Metronome Ballroom. Lessons, 8-9pm; dance party, 9-11pm, \$10. Gay and lesbian country western and swing dance party with DJ Steve Carter.
Cruise Liner Lingba Lounge. 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.

Continued on page 76

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Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.
An Sabin 1176 Sutter; (415) 929-1992.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bigfoot Lodge 1750 Polk; (415) 440-2355.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Bobby Ryder's 312 Harriet; (415) 934-1655.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
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Cypress Club 500 Jackson; (415) 296-8555.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HIFI 2125 Lombard; (415) 345-TONE.
Holy Cow 1535 Folsom; (415) 621-6087.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joullins 44 Ellis; (415) 397-4436.
Julip 839 Geary; (415) 474-3216.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.

Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Liquid 2925 16th St; (415) 431-8889.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second floor; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 820-9669.
Milk 1840 Haight; (415) 387-6455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Odeon Bar 3223 Mission; (415) 550-6994.



Doomsdays: The Monks of Doom perform at Starry Plough Thurs/23 and Bottom of the Hill Fri/24.

Old First Church 1751 Sacramento; (415) 474-1608.
Old Rogue 2319 Taraval; (415) 566-9122.
111 Minna Gallery 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paisley's 1760 Market; (415) 863-3516.
Paradise Lounge, 308 11th St; S.F. (415) 621-1911.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña del Sur 2870 22nd St; (415) 550-1101.
Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Piyassa Restaurant 1686 Market; (415) 864-3700.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100 Cargo; (415) 826-9202.
Pow 101 Sixth St; (415) 278-0940.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
Rite Spot 2099 Folsom; (415) 552-6066.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; (415) 648-6611.
Rock Soup 3299 Mission; (415) 641-7687.
RoHan Lounge 3809 Geary; (415) 221-5095.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shebeen 139 Eighth St; (415) 593-7642.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Social Club 1751 Fulton; (415) 441-1751.
Space 550 550 Bameveld; (415) 550-8286.
Stars 555 Golden Gate; (415) 861-7827.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
StudioZtv 314 11th St; (415) 252-7666.
Sublounge 628 20th St; (415) 552-3603.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.

1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
Tunnel Top 601 Bush; (415) 986-8900.
26 Mix 3024 Mission; (415) 826-7378.
Up and Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-1813.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Eli's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6161.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Box Theater 1928 Telegraph, Oakl; (510) 290-2277.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (650) 344-5692.
21 Grand 449B 23rd St, Oakl; (510) 444-7263.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♦

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CLOUDY MINDZ

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SATURDAY 10/25 MODERN
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THE NATIONALS
GEORGE SARAH WITH
STRING TRIO

TUESDAY 10/28 CONSCIOUS HIP HOP \$5
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sunday, october 26th, 2003

Tiesto



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Those who can make it to his shows should prepare themselves to be amazed. There are a lot of DJs out there that can make a three-hour set sound perfect without any flaws and without bouncing any beats; there are very few who can actually connect with the crowd. And there are even fewer that truly love what they do. There is little else that can be said about Tiesto, except that he is simply one of the best in the world! If you ever get an opportunity to see this man spread his love through the speakers, run don't walk.

JOSH GABRIEL & DAVE DRESDEN



Currently Dave has been busy remixing tracks with San Francisco producer Josh Gabriel under the name Gabriel&Dresden. To date, the two have remixed tracks for Way Out West, 4 Strings, DJ Tiesto, Rodger Goode, New Order, Beber& Tamara and Paul Oakenfold.

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7pm - 2am \$8 adv; \$10 door
adv tickets @ ticketweb.com

24 fri **Remedy**
David Harness, Julius Papp
Trevor Mijares
DJ Add 1, Rasta Q Tip
10pm - 5am \$15-\$20 deep house, hip-hop

25 sat **Flavor**
Miguel "Migs"
Patrick Wilson, Kevin Koga
Psychokinetics
Michael Tello, Nomadeeq,
Jason Henry
9pm - 4am \$10 adv; \$15<11; \$20

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Sat 25- Plain High Drifters, Dave Gleason's Wasted Days
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DJS APOLLO, SHORTKUT, VINROC
AND SPECIAL GUEST JOE QUIXX

SUNDAY, OCTOBER 26TH
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MOTORHOME,
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THE SERVENTS AND
DJ TED SHRED
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SILA PERFORMS LIVE

MONDAY, OCTOBER 27TH
DUB SHACK
WITH RESIDENTS COLLY AND
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ROMANOWSKI
ROOTS, REGGAE, ROCKSTEADY

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music listings
Thursday 23
From page 73

Delva "Cheap Thrills," 5-9pm. With DJs Wally Haskell and Sir Artie Pants. "4-Play Weekend," 9pm. With Señor Keyvan and guests.

Faith City Nights 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

The Finger Arrow 10pm-2am. Synthcore, electro-punk, new wave, and more.

Flavour of the Week Laszlo 8pm-2am. With DJ Rose.

Flow Up and Down Club 9pm-2am, \$5. House, hip-hop, and R&B with Oliver Orzal, Vikda, Old E, and Eric C.

The Hizzy Hush Lounge 10pm-2am, \$2. Abstract hip-hop, future, electro-soul with DJs Lady Base and Miss Leema.

Jazmatazz Glass Kat 7pm-2am. Live R&B, jazz, neo soul, and urban music.

KazaBlanka Club Tropi Gala 358 Ocean; 282-7910. 8pm-2am, \$10. Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.

Kit Kat Endup 10pm-4:30am, \$10. International funk.

The Launch Bambuddha Lounge 601 Eddy; 310-7418. 9pm, \$10. Deep house and downtempo with Kaskade, Dizzy, Brett Starr, and Autopilot.

Magic Show Trapdoor 9pm, free. With Life, Beni B., and Malachi.

Mezzanine 444 Jessie 820-9669. "Slappy Hour," 5-9pm, free. Deep house, broken beat, and downtempo with Julius Papp, Mauricio Aviles, Charles Spencer, and guests. "Blasthaus," 9pm-4am, \$20. With Thievery Corporation.

Motherfucker Hush Lounge 9pm. With DJ Neel N. Kizmaz, DeeJay Ziploc, and DJ Otter.

1984 Cat Club 9pm-3am, \$5. '80s, Top 40, and new wave.

Passenger Skylark 9pm-2am, free. Jazz, house, and soul with Paul Craven and Capital A.

Play Paradise Lounge 308 11th St; 861-6906. 9pm. Funky, groovy house.

Polly Esther's 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.

popscene 330 Ritch 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.

Pow 9:30pm-2am. Hip-hop.

Raise Up Café Claude 9pm-2am. With Tomb of Doom, Alexis, and Ryme.

Real Raw Oxygen Bar 9pm-midnight, free. Angelic dub, 2-step, and drum 'n' bossa with DJ Soulsalaam and DJ Totemplant.

Reform School The Stud 10pm-4am. A gay, straight-friendly dance club featuring house music with DJs Jeff Chandler, Spun, Poppa, Discovery, MonkeyBoy, and special guests.

Riot The Top 9pm. With Monty Luke, M3, Mark Johns, and Jonah Sharp.

Rising An Sibin 9:30pm-2am, \$3. With DJs Brian Hamilton, Paolo, Yedi, Sonda, John Conrad, and Burn 1.

Road Rash Jezebel's Joint 8pm. Street bike racing videos and rock music.

Rockness Casanova Lounge 9:30pm-1:30am, free. Rock with DJs Sugar Smallhouse and Scientific.

Royale 9pm-2am, free. With Vin Sol.

Satori AsiaSF 10pm-3am, \$10. House music with DJs Rick Fingers and Lerol Lovejones.

Shakti Liquid 10pm, \$5, free before 11pm. Deep soulful house, funk, and disco with DJ Merran and special guests.

Sneaks Buzz 9 9pm, free. Underground house grooves with Bradley and Sunder.

Soul Tough Nickie's BBQ 9pm-2am. With Scott Edmonds and D. Pagan.

Sound Li Po Lounge 916 Grant; 982-0072. 9pm, \$5. With DJs, James, Tim, and Tee spinning indie, psych, rock, lo-fi, and more.

Spirit Asia SF 9pm-2am, \$6-8. A queer dance night featuring house, hip-hop, and R&B.

Supercharger Kate O'Briens 10pm-2am, \$5. Rock and hip-hop with rotating DJs Spin, Vin Sol, Ross Hogg, and guests.

TekJam 03 Sublounge 9pm-2am, \$3. Techno with Forest Green, Clarity, LooseBeats, Chris Burfine, Jai Young Kim, and Ilanio.

Thang Amber 718 14th St; 626-7827. 9pm-2am, free. Rare grooves, downtempo, funk-rock breaks, and more with DJ Neel N. Kizmaz.

Tom and Kelly's Playland Julp 10pm-2am, free. With Tom Thump and DJ Kelly.

Tunnel Top 10pm-2am. Hip-hop with DJ Toph One.

Underworld Kelly's Mission Rock 9pm. Hip-hop.

Up Dog Top 9pm. With Jonah Sharp.

Bay Area
Aural Confection Oasis 135 12th St, Oakl; (510) 763-0404. 10pm-2am, \$3. Deep house with rotating residents.

Continued on page 78

Make-Out Room

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10/22 Green Cine Film Trivia Night 7pm **Free!**
The leading online DVD rental service for the alternative scene, brings its second Film Trivia Night to the Make Out Room! This wacky evening will feature challenging but fun questions, cool prizes, and marvelous movie music.

10/23 Glama-Rama presents **\$5 after 10pm**
UNISEXY the queerest show on earth
A monthly dance party for boys and girls featuring DJs **Chicken** and **Johnny Kat**, **The Go-Go Gots**, glamour hair make-overs and much more! Also featuring a live performance by **Princess Kennedy**

10/24 "Sexotica" \$5 after 10pm
DJ King Coffin spinning a funky fusion of Indian, Middle Eastern and Latin grooves

10/25 "Misturada" \$5 after 10pm
Afro-Latin beats & Brazilian rhythms selected and blended by **Vanka** and **DJ Rueben** (Musica)

10/26 8:30pm \$7-\$10 donation @ door
Benefit for New Traditions Alternative Elementary School Arts & Music Program
w/ **Virginia Dare**, **Carrie Bradley's 50 Watt Smile**, **Lipsey Mountain Spring Band**

10/27 Rollerball (Portland) 8:30pm \$6
Stara Nova • Bermuda Triangle Service

10/28 Hillbilly Hayride 8:30pm \$6
with yer host misisipi mike and featuring **Melody ranch**, **Dave Gleason & Mike Therieau**, **Jon Seltzer**

10/29 KML Kabaret 8:30pm \$5
w/ highly acclaimed comedy troupe **KillingMyLobster**. Door proceeds donated to the San Francisco Coalition on Homelessness.

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DJ: 10PM
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SEXIEST DRESS CONTEST
\$3 COSMOPOLITANS

FRIDAY
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DJ EDDIE \$10 AFTER 10

SATURDAY
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Friday,
October 31st
2003
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Thu 10/23 - Sun 10/26

SCORPIO A GO GO

A 4 Day Festival of DJs, Tattoo Art, Parties, Karaoke, and All That Does Not Suck

Thurs 10/23 5pm-2am

I'm a Big Kid Now

Happy hour birthday party followed by DJs

Fri 10/24 8pm

Creepy Crawlers

50+ artist Tattoo art show • DJ Big Nate

Sat 10/25 2pm - 9pm

Punk Monkeys on Parade

FREE City-wide scavenger hunt and after-party. Sign up at www.540-club.com

Sat 10/25 10pm

Tighty Whities and Nighties

Pajama Karaoke Party • Costume contests, drink specials, prizes

Sun 10/26 2pm

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W22 9pm, FREE
Platform Magazine Launch
Party w/Soup Remix
JAZZ/HIP-HOP

T23 9pm, \$6
Telepathy
JAZZ

F24 10pm, \$7
Bitches Brew
JAZZ/FUNK

S25 10pm, \$7
O-maya
AFRO LATIN/HIP-HOP

S26 9pm, \$5
F>O>B
JAZZ FUSION

M27 9pm, \$6
Eaton/Barics Quintet
JAZZ

T28 9pm, \$6
Jazz Mafia All Stars
Feat. Sameer Gupta
ELECTRO-JAZZ

WWW.BRUNOSLIVE.COM • 415-648-7701

music listings

Thursday 23

From page 76

Beatdown Jupiter. 8pm, free. Downtempo, funk, nu-jazz breaks, techno, jungle, and deep house with Delon, Add 1, and Big Willie.

Black Poo Club Fusetti. 9pm. Hip-hop, rap, and R&B.

The Breaks Ruby Room. 10pm-2am. Deep grooves, old-school hip-hop, and funk.

Grateful Dead DJ Nite Ashkenaz. 10pm-2am, \$6.

Jelly Caribbean Gardens, 1306 Old Bayshore Hwy, Burlingame; (650) 344-1791. 9pm-2am, \$5.

Hip-hop, house, and club classics with DJ aMo, Timothy Joseph, and Mr. Mayhem.

Radio Retox Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.

Soundboutique Ivy Room. 7pm, free.

Spank Blakes. 9:30-11:30pm, \$5-7. Pop hits, hip-hop, dancehall, and R&B.

Steppin Out Shattuck Downlow. 9pm-2am, free.

Funk, soul, and hip-hop, '80s, and reggae

friday 24

Rock/blues/hip-hop

American Music Club Cafe du Nord. 9pm.

Blue-Sol Ireland's 32. 9pm.

Bobbleheads, Poppuns, Inka, Holler, Human Companion Canvas. 7:30-2am, free.

Carlos Guitarios Biscuits and Blues. 8:30 and 10:30pm, \$12.50.

Howie Day, Matt Nathanson, Lizzie West Slim's. 9pm, \$15.

Dirty Power, Jet City Fix, Lincolns Parkside. 10pm.

Estradasphere Last Day Saloon. 9pm, \$10. See 8 Days a Week, page 70.

Frances 8, Birdsaw Dolores Park Cafe, 501 Dolores; 521-2936. 7:30-9:30pm, \$3-5 donation.

Galactic, DJ Disk Fillmore. 9pm, \$25.

Beth Gibbons and Rustin' Man, Alexi Murdoch Warfield. 8pm, \$25. See 8 Days a Week, page 70.

Global Funk Council, Cecil P'Nut Daniels, DJ Zeph Boom Boom Room. 9:30pm, \$10.

Heavenly States, Show Me State, Women and Children Hemlock Tavern. 10pm, \$6.

Hut Dwellers Connecticut Yankee, 100 Connecticut; 552-4440. 10pm, \$5.

Monks of Doom, Jonathan Segal, Darklings Bottom of the Hill. 10pm, \$10.

MUD, Sputterdell, Stereo Star FM, Keen Wild Kimo's. 9:30pm, \$5.

Peaches, Electrocut, XBXR Bimbo's 365 Club. 9pm, \$20.

Katie Rose Red Devil Lounge. 7pm, free.

Skindivers Johnny Foley's. 9pm.

Soul of John Black, DJs Haul and Mason Elbo Room. 10pm, \$10. See 8 Days a Week, page 70.

Zebrahead, Matches Pound-SF. 8pm.

Bay Area

Aram Danesh Family of Band Sweetwater. 9:30pm, \$10.

Chemistry Set, Research and Development Oakland Metro. 9:30pm, \$8.

Ani DiFranco, Hamell on Trial Greek Theater, Gayley Rd and Stadium Rim Way, Berk; (510) 642-9988. 7:30pm, \$35.

'Bizar Bazaar' Jupiter. 8pm.

Downtown Uproar Rite Spot. 9:30pm, free.

Family Style Bisra, 1001 B St, Hayward; (510) 886-8525. 8:30pm.

Groundation 19 Broadway. 9pm, \$8.

Hillside Wranglers Fourth Street Tavern. 9:30pm.

'Lady DJ Spinoff' Ivy Room. 10pm. With Connection.

Jimmy Mamou, Louis Madison Eli's Mile High Club. 10pm, \$8.

Middle Child, Rock Bottom Port Lite. 9pm.

Mood Food, Saul Kaye Band, Tad Jordan Starry Plough. 9:30pm, \$7.

Sagan, Zeek Sheck, Goerbel and Pregger, Aunt Bunny 21 Grand. 8:30pm, \$6-60 sliding scale.

Benefit for Revolutionary Association of the Women of Afghanistan.

Seventy Beckett's. 9:30pm.

Slackers with Maxeen, Phenomena Ashkenaz. 9pm, \$12.

Simon Stinger, Candy from Strangers, Benzona Blakes. 9:30pm, \$7.

Jazz/new music

Aaronius Trio Rock Soup. 7:30pm.

Bitches Brew Bruno's. 10pm, \$7.

Black Market Jazz Orchestra Top of the Mark. 9pm-1am, \$10.

Continued on page 80

FLASH presents...

SWELL

Featuring Resident DJs:

Jenö and
Ellen Ferrato

With very special guests:

Bear Who? (Dust Traxx, Chicago)

Rick Preston • J-Bird



Halloween Weekend!
Saturday, Nov. 1, '03

PARADISE LOUNGE: 11th St. @ Folsom, SF

9pm - 4am • \$15 (Free before 10pm) • 21+

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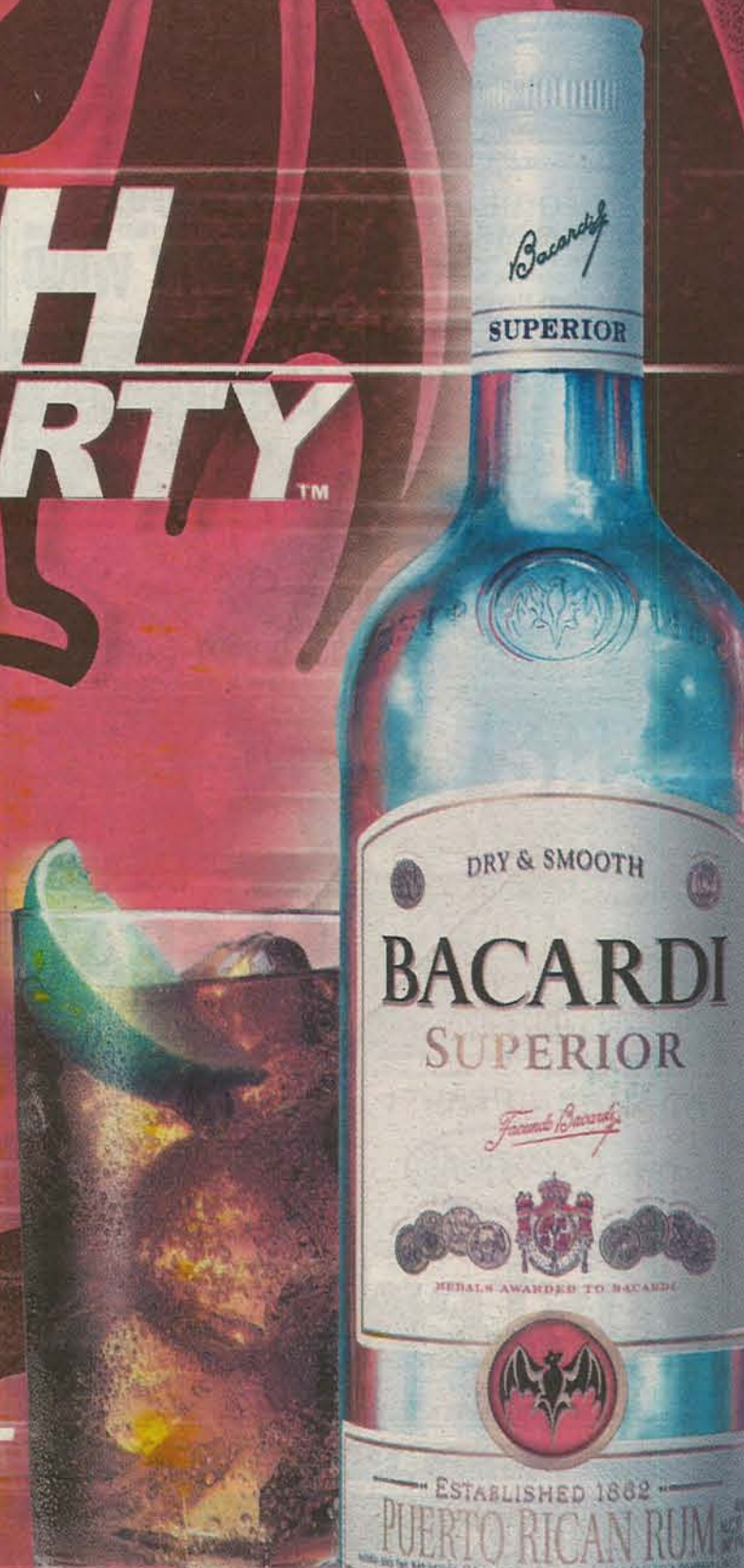
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music listings

Friday 24

From page 78

Brian Melvin Trio Rubicon, 558 Sacramento; 421-7636. 6-10pm, free.
Brian Steele Trio Lunch Club, 561 Valencia; 252-1000. 8-10pm, free.
Charles Peterson Trio Bird and Beckett Books, 2788 Diamond; 586-3733. 5:30-7:30pm, free.
Charles Unger Experience with Valencia Les Joulins. 8pm.
Peter Cincotti, Julian Lage Herbst Theatre, 401 Van Ness; 776-1999. 8pm, \$22-42.

Crudite Quintet King George Hotel, 334 Mason; 447-8956. 7-10:30pm, free.
Eaton-Barics Quintet Jazz at Pearl's, 256 Columbus; 291-8255. 9pm-1am, \$5.
Eric Berman Trio Butterfly, Pier 33, Embarcadero at Bay; 864-8999. 7pm.
Cathy Felter and My Trio Axum East, 1233 Polk; 474-7743. 7:30pm, free.
Sam Harris Plush Room. 8pm, \$30.
Henri-Pierre Koubaka Trio Ti Couz, 3108 16th St; 252-7373. 8:30pm.
Tim Hockenbury Cosmopolitan, 121 Spear; 543-4001. 8pm-midnight, free.

Frank Jackson Fillmore Center Plaza, Fillmore and O'Farrell; 441-6396. 5:30pm, free.
Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8:30-11:30pm.
Kronos Quartet Palace of Fine Arts Theatre, 3301 Lyon; 776-1999. 8pm, \$28-46. Through Sat/25.
Lady Memphis, King Trio The View, San Francisco Marriott, 39th floor, 55 Fourth St; 896-1600. 5:30pm-1am.
Mombo Combo Azul, 1 Tillman; 362-9750. 9:30pm.
One Nation Underground Trio Le Colonial, 20 Cosmo Place; 931-3600. 5-9pm, free.

BJ Papa and friends Washington Square Bar and Grill. 7-11pm.
Kate Pittard and David Baioni Cafe de la Presse, 352 Grant; 398-2680. 7-10pm.
Fito Reinoso 850 Cigar Bar. 9pm.
Eric Shiffrin Fairmont San Francisco, 950 Mason; 772-5000. 6-11pm.
Mavis Staples Grace Cathedral, 100 California; 776-1999. 8pm, \$25. Tribute to Mahalia Jackson.
Marlina Teich Zephyr's Art Cafe, 3643 Balboa; 221-6063. 8-10pm, free.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Urban Jazz Mob Le Colonial, 20 Cosmo Place; 931-3600. 5pm, free.
Gini Wilson Moose's. 8pm.

Bay Area

Blubberhead Lucre Lounge, 2086 Allston, Berk; (510) 841-1390. 10pm, \$5.
Joey DeFrancesco, Joe Doggs Yoshi's. 8 and 10pm, \$24.
'Friday Afternoon Hang' Jazzschool, 2087 Addison, Berk; (510) 845-5373. 5-7pm, free. Jam session.
Kellye Gray Jazzschool, 2087 Addison, Berk; (510) 845-5373. 8pm, \$12-18.
Ike Levin Quartet Chef Mario's Island Lighthouse, 1144 Ballena Bay Blvd, Alameda; (510) 864-0222. 8pm.
Omara Portuondo Marin Veterans' Memorial Auditorium, Ave of the Flags, San Rafael; (415) 499-6800. 8pm, \$25-55.
Rippingtons Kimball's East. 8 and 10pm, \$30.
Sagan, Wobbly, Zeek Sheck, Goerbel and Pregar, Aunt Bunny 21 Grand. 8:30pm, \$6-60. Benefit for Revolutionary Association of the Women of Afghanistan.

Folk/world/country

Alhambra Valley Boys Maxfield's House of Cafe, 398 Dolores; 255-6859. 7-9:30pm, free.
'Back to My Roots' Florence Gould Theater, Legion of Honor, 34th Ave and Clement; www.mediaround.com. 7:30pm.
Houston Jones Plough and Stars. 9pm.
Dave Kelleher Fiddler's Green, 1333 Columbus; 441-9758. 9pm.
Vanessa Verlee Simple Pleasures Cafe. 8pm.

Bay Area

Belle Monroe and Her Brewglass Boys McGrath's Pub, 1529 Lincoln, Alameda; www.mcgrathspub.com. 8pm.
Gaucha Gypsy Trio Jupiter. 5pm.
Groundation 19 Broadway. 9:30pm, \$8.
Laurel Canyon Ramblers Freight and Salvage Coffee House. 8pm, \$17.50.
Motordude Zydeco Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 9pm, \$12.
Quetzal La Peña Cultural Center 9pm, \$15.
Jose Roberto and friends Cafe de la Paz, 1600 Shattuck, Berk; (510) 843-0662. 10pm, \$5.

Dance clubs

An Bodhran 668 Haight; 431-4724. 10pm-2am, free. House, funk, and soul with DJ Seamie.
Bloody Amateurs EZ5, 682-4 Commercial; 362-9321. 10pm-2am, \$3. With DJ Betty.
Cafe Arguello 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.
Cafe Cocomo 8:30pm-2am, \$15-20. House, European, dance, and hip-hop.
Cheap Trick The Stud 10pm-4am. Electro, indie, mod, pop, and rock with Big Red and guests.
Club Havana Jelly's. 9pm, \$10. Cuban dance party with live band, performances, and a DJ.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio. 9pm, \$7. Salsa, cumbia, merengue, samba, soca, calypso, soukous, rai, bhangra, and more with DJs Javier, Ron, and guests.
Club Radio Shadow Lounge, 299 Folsom; 252-3334. 10pm-4am, free. '80s rock, new wave, and pop with Jason and Brett.
Club Six 10pm, \$10. With Quantic, Hakobo, Andrew Jarvis, and J-Boogie. See 8 Days a Week, page 70.
Dirty Rock Paradise Lounge. 9pm, \$6.
DJ's Friday The Top. 9pm.
F Cloud 9 Motel 9pm-3am, \$15. House music with DJ Frenchy Le Freak and rotating guests.
Faded 330 Ritch. 10pm. Soul, hip-hop, R&B, dancehall and more with Derrick D. Swiftrock, and Chicken Skatch.
Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Fake Cat Club 10pm-3am, \$6. Synthpop, new wave, electro, punk, Britpop, hip-hop, and indie.
Funkytown Lost and Found Saloon, 1353 Grant; 981-9557. 9pm-2am. Funk with Noel the DJ and CJ Wong.
GhettoDisco Fuse. 6pm-2am, free. House, disco, soul, and funk with DJs Hawthorne, Nate Harrison, and Miss Julip.
Gloss 661 Howard; 339-7444. 10pm-4am. With Reda, Linden C., Raoul Kahn, King Kooba, and SOS.
Grip Liquid 10pm-3am, \$5. House, leftfield, funk, and rare disco with Corey Black, Layne Fox, and Cosmic Jason.
Groovilicious MC2, 470 Pacific; 956-0666. 9pm. Hip-hop, house, and old-school with the Naked DJ.

982 MARKET STREET
SAN FRANCISCO
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TOMORROW NIGHT!
HARDCORE COMEDY CREW
JIM NORTON
JIM FLORENTINE
\$45.25 MAIN FLOOR / \$40.25 BALCONY

THIS FRIDAY!
FRIDAY, OCTOBER 24
DOORS 7/SHOW 8
BETH GIBBONS & RUSTIN MAN
Featuring The Voice of Portishead
& Members of Talk Talk
with Alexi Murdoch
\$25.00 MAIN FLOOR & BALCONY

THIS WEEKEND!
SATURDAY, OCTOBER 25
DOORS 8/SHOW 7
hooobastank
\$22.50 MAIN FLOOR & BALCONY

WEDNESDAY, OCTOBER 29
DOORS 7/SHOW 8
THURSDAY THURICE
COHEED AND CAMBRIA
\$18.50 MAIN FLOOR & BALCONY

SATURDAY, NOVEMBER 1
DOORS 7/SHOW 8
JONNY LANG
LONG TIME COMING TOUR
WITH INDIGENOUS
\$35.00 MAIN FLOOR / \$25.00 BALCONY

SUNDAY, NOVEMBER 2
DOORS 7/SHOW 8
King Crimson
Eyes Wide Open Tour
WITH PIGMY LOVE CIRCUS
\$35.00 MAIN FLOOR / \$25.00 BALCONY

WEDNESDAY, NOVEMBER 5
DOORS 7/SHOW 8
MICHAEL FRANTI AND SPEARHEAD
\$25.00 MAIN FLOOR & BALCONY

FRIDAY, NOVEMBER 7
DOORS 7/SHOW 8
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Trachtenburg Family Slideshow Players
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\$25.00 MAIN FLOOR & BALCONY

SATURDAY, NOVEMBER 8
DOORS 7/SHOW 8
JASON MURITZ
SPECIAL GUEST STEADMAN
\$25.00 MAIN FLOOR & BALCONY

NOTE NEW DATE!
SUNDAY, NOVEMBER 9
DOORS 7/SHOW 8
LIVE IN CONCERT
BACK TOGETHER FOR THE FIRST TIME, AGAIN
A MIGHTY WIND
\$35.00 MAIN FLOOR & BALCONY

FRIDAY, NOVEMBER 14
DOORS 6/SHOW 7
LESS THAN RAKE
WITH THE MATCHES
\$18.00 MAIN FLOOR & BALCONY

SATURDAY, NOVEMBER 15
DOORS 7/SHOW 8
An Acoustic Evening With
Mary Chapin Carpenter Shawn Colvin
Patty Griffin Dar Williams
Together On Stage
\$45.00 FLOOR SEATING / \$35.00 BALCONY

ON SALE NOW!
FRIDAY, NOVEMBER 21
DOORS 7/SHOW 8
Starburst presents
michelle branch
where are you now tour
\$25.25 MAIN FLOOR & BALCONY

ON SALE NOW!
SATURDAY, NOVEMBER 22
DOORS 7/SHOW 8
SEAL
WITH SPECIAL GUEST: wilshire
\$45.50 MAIN FLOOR / \$35.50 BALCONY

ON SALE NOW!
SATURDAY, NOVEMBER 29
DOORS 7/SHOW 8
THE VAGRANT TOUR • 2003
ALKALINE TRIO
REGGIE & THE FULL EFFECT
FROM AUTUMN TO ASHES
NO MOTIV
\$19.00 MAIN FLOOR & BALCONY

ON SALE NOW!
WEDNESDAY & THURSDAY, DEC. 10 & 11
DOORS 6:30/SHOW 8
MONTE PYTHON'S ERIC IDLE
ON THE GREEDY BASTARD TOUR
ANOTHER STUPID EVENING...
\$50 MAIN FLOOR (SEATED) / \$40 BALCONY / \$30 UPPER BALCONY

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TOMORROW NIGHT!
SLIGHTLY STOOPID
THE WYLDE BUNCH
PLANTING SEEDS
FRIDAY, OCTOBER 24
SATURDAY, OCTOBER 25
DOORS 8/SHOW 9PM • \$25.00

GALACTIC
DJ DISK AND RAMULEN
SUNDAY, OCTOBER 26
DOORS 7/SHOW 8PM • \$30.00
PETER FRAMPTON
JOE BONAMASSA

SATURDAY, NOVEMBER 1
DOORS 8/SHOW 9PM • \$25.00
HIEROGLYPHICS
LITTLE BROTHER
ENCORE
Z-MAN
WEDNESDAY, NOVEMBER 5
DOORS 7/SHOW 8PM • \$16.50
SOMETHING CORPORATE
RX BANDITS
MAE

THURSDAY, NOVEMBER 6
DOORS 7/SHOW 8PM • \$22.50
25TH ANNIVERSARY TOUR
ECHO & THE BUNNYMEN
THE STILLS
FRIDAY, NOVEMBER 7
DOORS 8/SHOW 9PM • \$25.00
SCRATCH TOUR
X-ECUTIONERS
Z-TRIP
MIXMASTER MIKE
JAZZY JAY

ON SALE NOW!
SATURDAY, NOVEMBER 8
DOORS/DINNER 7/SHOW 8:45PM • \$60.00
TICKET PRICE INCLUDES DINNER
WORLDS TOGETHER
A Party to Benefit
The Bill Graham Foundation
& The Rex Foundation
MICKEY HART & MARLEY'S GHOST
WAKE THE DEAD
BOBI CESPEDES

ON SALE NOW!
SUNDAY, NOVEMBER 9
DOORS 7/SHOW 8PM • \$22.50
OBIE TRICE
WEDNESDAY, NOVEMBER 12
DOORS 7/SHOW 8PM • \$27.50
RUSTED ROOT
THURSDAY, NOVEMBER 13
SUNDAY, NOVEMBER 16
DOORS 7/SHOW 8PM • \$40.00
INDIGO GIRLS
SATURDAY, NOVEMBER 15
DOORS 8/SHOW 9PM • \$20.00
NORTH MISSISSIPPI ALLSTARS
MONDAY, NOVEMBER 17
DOORS 7/SHOW 8PM • \$16.50
DEATH CAB FOR CUTIE
NADA SURF
TUESDAY, NOVEMBER 18
DOORS 7/SHOW 8PM • \$18.50
HEADBANGERS BALL
KILLSWITCH ENGAGE
SHADOWS FALL
LAMB OF GOD
GOD FORBID
THURSDAY, NOVEMBER 20
DOORS 7/SHOW 8PM • \$30.00
FRIDAY, NOVEMBER 21
DOORS 8/SHOW 9PM • \$30.00
LUCINDA WILLIAMS
eastmountainsouth
SUNDAY, NOVEMBER 23
DOORS 7/SHOW 8PM • \$20.00
DAMIEN RICE

ON SALE NOW!
WED., NOVEMBER 26
DOORS 7/SHOW 8PM • \$20.00
CALI COMM
GROUCH & ELIGH
LYRICS BORN
UGLY DUCKLING
ABSTRACT RUDE
PIGEON JOHN
FRIDAY, DECEMBER 5
SATURDAY, DECEMBER 6
DOORS 8/SHOW 9PM • \$30.00
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music listings

Havana Beats Club Deluxe. 10pm, free. Latin rhythms with DJs, live music, and dancing.
Hip-Hop 101 Kelly's Mission Rock. 9pm-4am, \$12. With performances by Maseo, Shock G and Money B, and Devin the Dude; DJs Fuze, Mind Motion, Sake One, Chuy Gomez, Mr. E, and others; and host Xzibit.
Inside Whisper, 535 Florida; 339-7444. 8pm.
Jillian's 101 Fourth St; 369-6100. 9pm-2am. Top 40 and old-school.
Joyrad Club Six, 9pm-2am.
Julip "Eat Beats," 5-9pm, free. Hip-hop with DJ Monkeyfish and guests. "Weekend," 9:30pm, free. Dreamy downtempo, classic hip-hop, rare grooves, and jazzy beats with DJs Eug, Neiman Marcos, and Freddy Anzures.
Mediterranean Nights Piyassa Restaurant, 1686 Market; 864-3700. 10pm-2am. Greek, Turkish, French, Arabic, Persian, Spanish, Top 40, and '70s music.
Mexican Bus Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.
Now Acum East, 1233 Polk; 474-7743. 11pm-2am, free. With DJs Danny T. and Robbie.
On the Corner Movida Lounge. 9pm-2am, free. Hip-hop, downtempo, dancehall, and more.
Oxygen Bar 9pm. Eclectic grooves with DJ Adam.
Polaroid Arrow Bar. 10pm-2am, free. Underground disco, hip-hop, and dirty pop with Gabe Deluxe.
Polly Esther's 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.
Pop An Sibin. 9pm-2am, \$5-10. Minimal house and techno pop with Broker/Dealer, Matt Biederman, and guests.
Pow 9pm-2am. Funky, deep, and soulful house with rotating DJs.
Reactor 4 Jeebel's Joint. 9:30pm. Industrial, EBM, noise, and dark wave.
The Real Nickie's BBQ. 9pm, \$5, free before 10:30pm. Funk, hip-hop, soul, disco, and dancehall with DJs Wisdom and Motion Potions.
Remedy DNA Lounge. 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.
Rewind 1028 Geary, 1028 Geary; (925) 339-0893. 9pm-2am. With Steve Masters and Brian Raffi.
Royale 10pm-2am. With DJ Zatch.
Sexotica Make-Out Room. 10pm, \$5. Indian, Middle Eastern, and Latin grooves with DJ King Coffin.
Sluts of Sound Sublounge. 9pm-2am. House and soul with M3, Anthony Garlic, and guests.
Sojourn RoHa! Lounge. 9pm-1am, free. House and breaks with DJs Ted and Fred.
Spa Chi Chi, 440 Broadway; 979-3031. 9pm, \$10. House and hip-hop with Big Bad Bruce, Pete Nguyen, Danny Brown, Steve Walker, and Paul Hemming.
Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242.
www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.
True Blind Tiger. 9pm-2am. With DJs Danella, Kevin, Armstrong, and Sake One.
Vivid Wish, 1539 Folsom; 278-WISH. 9pm-2am, free. Mid-tempo funk and deep house with residents DJs Seven, Sol, and guests.
What the...? Laszlo. 9pm-2am, free. Hip-hop to chill out with DJ Neal.
Wind-Up Zebulon, 83 Natoma; 975-5705. 9pm-2am, free. House music with DJs Kerry Tucker, Naz, Marty, and Leonard.
The X 715 Harrison; 339-8686. 9:30pm-2:30am. House with DJ Paolo.

Bay Area
Live Brazilian International Music Club Fusetti. 9pm. With DJ Ruben and Kblo.
Party Classix Radio, 435 15th St, Oak; (510) 451-2889. 10pm-2am.
Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.
Shattuck Downlow 8pm-2am. Funk, soul, and hip-hop.

saturday 25

Rock/blues/hip-hop

All American Rejects, Hoobastank, Ozomatli, Diffuser Warfield, 7pm, \$22.50.
Dopavore, Binky, Wife Beater Kimo's. 9:30pm, \$5.
Dread Zeppelin, Tortelvis Slim's. 9pm, \$15.
DRI, Fracas Pound-SE. 7pm, \$15.
Funk Twist, Starvin Like Marvin, Funkanauts Connecticut Yankee, 100 Connecticut; 552-4440. 10pm, \$8-10.

Roy Gaines Biscuits and Blues. 8:30 and 10:30pm, \$15.
Galactic Amoeba Music. 1:30pm, free. In-store appearance. Fillmore. 9pm, \$25. With DJ Disk.
Gold Box Kingdom Simple Pleasures Cafe. 8pm.
Hellfire Choir, Hurling Crew, Death by Excess Curve Bar. 9pm, \$5.
Inciters Cafe du Nord. 9pm, \$8.
Mother Truckers, Real Sippin' Whiskeys, Tom Armstrong El Rio. 10pm, \$5.
Phantom Planet, Ben Lee Bottom of the Hill. 9:30pm, \$15.
Robert Walter's 20th Congress, Will Bernard and Motherbug Bimbo's 365 Club. 8pm, \$20. See 8 Days a Week, page 70.
Steppin', Mission Players, DJ Tobiwani Boom Boom Room. 9:30pm, \$10.
Suite Love XPress Ireland's 32. 9pm.
Thriving Ivory Par O'Shea's. 10pm.
Totimoshi, Meow Meow and the Meow Meows Hemlock Tavern. 10pm, \$6. See "Paws and Reflect," page 63.
Vinyl Elbo Room. 10pm, \$8.
Zoo Station Johnny Foley's. 9pm.

Bay Area

'The Bridge School Benefit' Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View; (415) 421-TIXS. 5pm, \$38.75-48.75. With Crosby, Stills, Nash, and Young, Willie Nelson, Pearl Jam, Indigo Girls, Incubus, Counting Crows, Wilco, Dashboard Confessional, and others.
Clay Burton Blues Band Bistro, 1001 B St, Hayward; (510) 886-8525. 8:30pm.
Famous Last Words Jupiter. 8pm.
'Fourth Annual Evening of Murder Ballads and Songs of Misery and Despair' Starry Plough. 9:30pm, \$7.
Ton Jonesing 19 Broadway. 9pm, \$5.
KGB, Locale A.M., Tragedy Andy Blakes. 9:30pm, \$7.
Nicole McRory Beckett's. 9:30pm.
Miss Henery Rite Spot. 9:30pm, free.
Plain High Drifters, Dave Gleason's Wasted Days Ivy Room. 10pm, \$7.
Stung Fourth Street Tavern. 9:30pm.
Susan Z Band Sweetwaters. 9pm, \$15.
Earl Thomas Powerhouse Brewing Company, 268 Petaluma Ave, Sebastopol; (707) 829-9171. 9:30pm, \$10.
Tiptons, Lemon Lime Lights, Bill Holdens Starry Plough. 9:30pm, \$8.
Tomes, David Slusser, Abstractions 21 Grand. 8:30pm, \$6-60 sliding scale.
Joe Louis Walker Eli's Mile High Club. 10pm, \$15.

Jazz/new music

Don Asher Moose's. 8pm.
Bing and friends Rock Soup. 11:30am.
'BJ Papa Jazz Jam' Cafe Prague, 584 Pacific; 433-3811. 11pm.
Black Market Jazz Orchestra Top of the Mark. 9pm-1am, \$10.
Brad Niven Duo Washington Square Bar and Grill. 7-11pm.
Ann Hampton Callaway, SF Jazz All-Star High School Ensemble Herbst Theatre, 401 Van Ness; 776-1999. 8pm, \$18-32.
Eaton-Baric Quintet Jazz at Pearl's, 256 Columbus; 291-8255. 9:30pm-1am, \$10.
Gabriele Mirabassi-Luciano Biondini Duo, Gianluigi Trovesi-Gianni Coscia Duo California Palace of the Legion of Honor, Florence Gould Theatre; 776-1999. 2pm, \$18.
Sam Harris Plush Room. 8pm, \$30.
Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8:30-11:30pm.
Kate Pittard Quartet Acum East, 1233 Polk; 474-7743. 7:30-10:30pm, free.
King Trio The View, San Francisco Marriott, 39th floor, 55 Fourth St; 896-1600. 9pm-1am.
Kronos Quartet Palace of Fine Arts Theatre, 3301 Lyon; 776-1999. 8pm, \$28-46.
Larry Douglas Quintet Les Jouins. 8pm.
Live jazz Ristorante Gondola, 15 Columbus; 956-5528. 7:30pm.
Mambo Combo 850 Cigar Bar. 9pm.
Mas Cabeza Azul, 1 Tillman; 362-9750. 9:30pm.
Gary Neuman, Vicki Burns Cosmopolitan, 121 Spear; 543-4001. 8pm-midnight, free.
Omara Portuondo, Virginia Rodrigues Masonic Auditorium, 1111 California; 776-1999. 8pm, \$25-57.
Eric Shiffrin Fairmont San Francisco, 950 Mason; 772-5000. 6-11pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Bay Area

Bear Cult Lucie Lounge, 2086 Allston, Berk.; (510) 841-1390. 10pm, \$5.

Continued on page 37



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musiclistings

Eat to the beat

By John O'Neill

I gave me a nasty jolt, I can tell you. You see, what happened was this: once a year a hideous weekend-long thing billed as Fleet Week goes off in the general area of my living arrangements. It's an affair I remain a little foggy on, meaning-wise. It might commemorate the birth of the Navy itself, though frankly, October seems like an odd choice to officially commission any branch of the armed forces, never mind one that just screams springtime.

But that's me, and I'm rusty on my naval history. I've also been led to believe it's a celebration of our men and women serving in said branch of the military. I believe they won Best Dressed again this year, and who can argue with that?

Well, last weekend the time had rolled round again for my flotilla pals. I was in the backyard attempting to catch up on the 70 or so unlistened-to CDs that had been collecting dust. All was as smooth as silk with a peppy outfit from Texas named the Pink Swords, when suddenly, as if materializing out of the ether, a blue thunderbolt shot overhead, narrowly missing a direct score on me. It vanished immediately over the horizon, but not before setting off every car alarm and dog in a two-block radius. Ah yes, I had forgotten all about the Blue Angels.

Apparently the Navy added airplanes to the arsenal somewhere along the line, and these Blue Angels are an elite pack whose chief duty seems to consist of flying around as close as possible to the rooftops of civilian housing. Sometimes they join up into tight clusters of three or five and give the vicinity a good strafing before disappearing into the clouds. They repeat this routine all Fleet Week, thus ensuring the sheep that, as a nation, we're in able hands: look at all the damage they're capable of inflicting just by doing flyovers — never mind if they decided to start loosing sidewinders at the Aquafina truck. Of course, it also meant that no work would get done without the aid of headphones and a little distance, so I packed a bag and started up the trail away from the beachhead.

The jolt part comes into play right here. As I hooked a right off Lombard Street onto Steiner, I immediately spied a place called Claypool's BBQ. Not only that — outside Claypool's BBQ stood an individual with more than a passing resemblance to Philip Claypool, almost-Nashville superstar and former Curb Records whipping boy (for the record, I firmly believe Claypool, with the possible exception of Junior Brown, was the only Curb artist ever worth a shit).

Sure enough, it turns out it was the same Claypool, and he's now in the business of serving up barbecued grub to the Marina set. As I needed a place to stay out of the aerial fray and as my entire weekend was otherwise slated to be one long "God Bless America" symphony played in the key of afterburner, the idea came that it might not be such a bad idea to review discs from various eateries. And, as long as I was already there, why not review the food, too? Food and music go hand in hand. I can recall a miserable Killer's Kiss outing made less painful by a Connecticut Yankee cheeseburger. And that slice of Escape from New York pizza only helped to enhance the heady buzz incurred at the Buzzcocks show. And so, here are a few Fleet Week pocket reviews for your listening and dining pleasure.

Claypool's BBQ Chiefly a takeout joint with a couple of tables. The menu is small, efficient, and priced right. The barbecue pork sandwich was tender, but it was the smoked salmon that was a real knockout. Sweet, smoky, flaky, and a perfect complement for ...

Harold Ray Live In Concert, self-titled (Alternative Tentacles) Yes, San Francisco's blue-eyed soul combo hit it hard on their first recording. Recorded "live," complete with assorted off-key skronks, the disc captures the lads in all their raw, danceable glory.

Rating: smoked salmon sandwich, four stars; album, four stars

E'Angelo An old Italian joint on Chestnut Street (and a short walk from Claypool's, so I figured what the heck). I got in just before the dinner swarm hit. Even though the eggplant parm looked awesome, I went with the gnocchi. A light marinara sauce did the trick on that dish.

Clone Defects, Shapes of Venus (In the Red) One of America's great labels produced its first piece of crap since the last Country Teasers album. The only positive to this affair is that the Defects are from Detroit; the well is now officially dry.

Rating: gnocchi, three and a half stars; album, one and a half stars

House of Prime Rib Red meat and jacketed waiters. Chez classy.

Po' Girl, self-titled (HighTone) Even a bellyful of choice prime and domestic beer couldn't redeem Po' Girl. It's like Bonnie Raitt doing an imitation of that horrible woman who married Paul Simon, only for 58 minutes.

Rating: ribs, three and a half stars; "album," half a star

When he's not stuffing his face, John O'Neill can be found bad-mouthing the United States of America to anyone who will listen at Thee Parkside. E-mail him at litterbox@sfbg.com.

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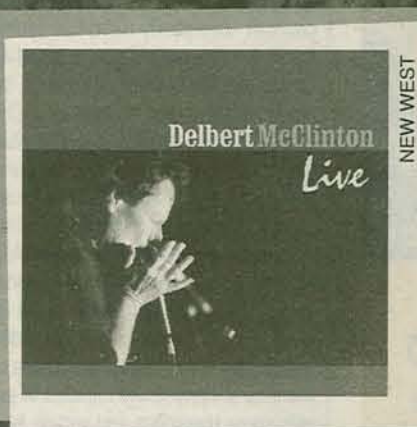
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music listings

Mochipet

Li Po Lounge, Sept. 27

Mochipet: not another lame laptop guy. That was going to be my closing line for this review, but it's pretty weak, so I figured, why not get it out of the way at the start so as to give the sense of building toward, and finishing on, something of a higher note.

The first time I saw Mochipet was at a basement show on Mission Street a couple of months ago, at which time I had no idea who he was. But he earned points, first of all, for wearing a Testament T-shirt and drinking a beer during his set. Not that I should be endorsing the use of alcohol, especially since I work with potentially susceptible teenagers, but if anybody's gonna drink a few beers, let it be the laptop people. Not to get into stereotyping, but many of them could stand to loosen up and quit being so cool and sophisticated.

Another plus, which I discovered when I looked up Mochipet's Web site (www.mochipet.com) last month, is he has a song called "Dessert Search for Techno Baklava." This is clearly a reference to "Desert Search for Techno Allah" on Mr. Bungle's *Disco Volante*, which happens to be my favorite album.

And it's nice, for a change, to see someone who's influenced by the band focusing on something besides the 10 minutes of obnoxious funk-metal on that album. Mr. Bungle made plenty of other obnoxious music that's far worthier of attention.

This show was the second time I've seen Mochipet, and it was every bit as good as the first time. I wouldn't be going overboard in calling it a "revelation." There wasn't really much to see, per se, just a guy bobbing his head, wiggling his mouse, staring at his computer screen, and occasionally reaching over to adjust the dials on his mixer. But it didn't really matter, because there was so much music to take in and the sounds produced were so shape-shifting and kaleidoscopic.

In fact, this set confirmed a suspicion I've recently been harboring about laptop music. That is, I used to make the excuse that laptop shows were generally boring because they lacked the visual element that rock bands or jazz combos brought. After finally seeing Kid606 play a good show or two and now witnessing Mochipet, I realize it wasn't the laptop medium that made those other shows boring; it was the music.

Despite the lack of visuals, Mochipet's half-hour set was enough to keep any short-attention-spanned laptop skeptic on his or her toes throughout. Isolating specific moments is tough, because there were no set breaks and it all flew by at such a fast pace: out-of-control jungle beats, metal guitars, cartoon music, somebody's cover of "Everybody Have Fun Tonight," and plentiful shards of Merzbow-grade noise. There were also samples of Arabic, Indian, and, I think, Eastern European folk music, but they weren't thrown in there with the pedantic, quasi-mystical "one world" touch of someone like DJ Cheb I Sabbah. As I sit here typing and listening to a couple of Mochipet's CDs, *Randient Works* (Btrendy) and the upcoming *Combat* (Violent Turd), I can recognize a bunch of material from his LiPo set, although the show was much noisier and more aggressive than either of these discs.

To throw in a brief disclaimer, I'm obviously not an expert on electronic music, and I can't pin down all the specific subgenres: jungle, drum 'n' bass, two-step, tech-step, jump-up, darkwave, dorkwave, porkwave, gabber, gabba, yabba-dabba cockie-dooty poo poo. Whatever it is, Mochipet peddles the kind of gnarly electronic troublemaking that folks like Kid606 and Lesser specialize in, and the kind of thing I look for in laptop musicians but rarely find. It's music that goes beyond what humans are physically capable of executing but still connects on a human level, with some dynamics and variety to it, as well as a sense of danger, excitement, and humor. In other words, good stuff. Hurrah for Mochipet. *Mochipet performs Oct. 29, Robotspeak, S.F. (415) 554-1977.* (Will York)



Pet sounds: Mochipet stares down the laptop at Li Po Lounge.

GUARDIAN PHOTO BY NEIL MOTTERRAM

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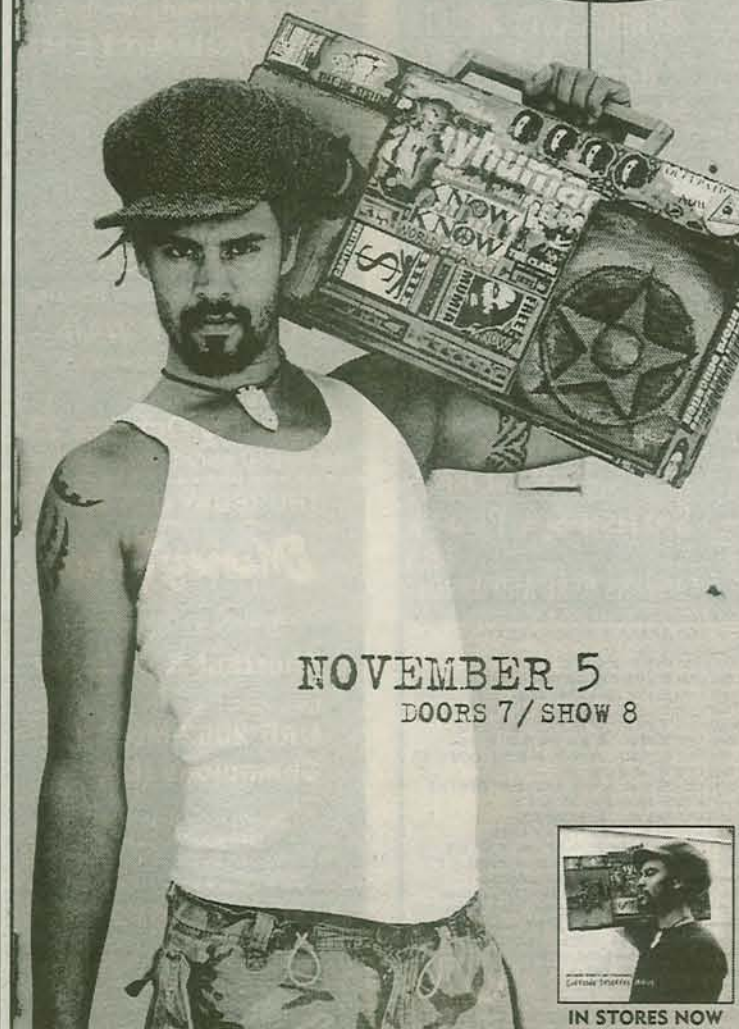
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music listings

Saturday 25

From page 81

Joey DeFrancesco, Joe Doggs Yoshi's. 8 and 10pm, \$24.
Kat Fitzgerald, Ken Muir Quartet Larkspur Cafe Theater, 500 Magnolia, Larkspur; (415) 924-6107. 8pm, \$35. Supper show; reservations required.
Kurt Ribak Jazz Quintet Albatross Pub. 9:30pm.
Joe Livoti Muscat French Restaurant and Bar, 2195 North Broadway, Walnut Creek; (925) 937-8800. 6:30-8:30pm.
Hafez Modirzadeh Jazzschool, 2087 Addison, Berk; (510) 845-5373. 8pm, \$12-15.
Rippingtons Kimball's East. 8 and 10pm, \$30.
Ravi and Anoushka Shankar Stanford University, Memorial Auditorium, Serra Street, Palo Alto; (650) 725-2787. 8pm, \$20-64.
Tomes, David Slusser, Abstractions 21 Grand, 8:30pm, \$6-60. Benefit for Revolutionary Association of the Women of Afghanistan.

Folk/world/country

Deer in the Headlights Rock Soup. 7:30pm.
Vivian Guzman Freight and Salvage Coffee House, 8pm, \$17.50.
Dave Kelleher Fiddler's Green, 1333 Columbus; 441-9758. 9pm.
Amy Martin Bazaar Cafe. 7pm, free.
Mary Carves the Chicken Plough and Stars. 9pm.
Monica, Arte y Compás La Tasca, 1772 Market; 863-3516. 8 and 9:30pm, free.
Palenque Community Music Center, 544 Capp; 647-6015. 8:30pm, \$5-10.
Craig Ventresco Atlas Cafe. 4-7pm, free.

Bay Area

Ho'Down Quartet Smiley's Tavern, 41 Wharf Rd, Bolinas; (415) 868-1319. 9pm, \$5.
Laurel Canyon Ramblers First Presbyterian Church of Mountain View, 1667 Miramonte, Mountain View; (650) 691-9982. 8pm.
Burhan Ocal Marin Veteran's Memorial Auditorium, Avenue of the Flags at Civic Center Dr, San Rafael; (415) 499-6800. 8pm, \$24-30.
Tabernacle Fairfax Community Church, 2398 Sir Francis Drake Blvd, Fairfax; 1-866-JAH-KNOW. 7:30pm, \$5-10 donation.
Tom Rigney and Flambeau Ashkenaz. 9:30pm, \$13.

Dance clubs

AmbiSonic Oxygen Bar, 9pm-2am, free. Chill breaks and downtempo with XanX.
An Bodhran 668 Haight; 431-4724. 10pm-2am, free. House, funk, and soul.
Beat Salad Laszlo. 8pm-2am. With DJ Kenni.
Art, Salsa and Sake Party Canvas. 8pm, \$12. Dance lessons, a live salsa band, and sake.
Better Days Liquid. 10pm-3am. With Lady Laster, Cindy, Franky Boissy, and Derek Grant.
Blood Sweat and Grease Jezebel's Joint. 9:30pm. Rockabilly, punk, and rock 'n' roll.
Blusol 330 Ritch. 10pm. Neo-soul, reggae, R&B, hip-hop with DJs Sake One and Daniella.
Bottom Heavy The Top. 7pm-10pm. With J Falcone, John Paul, Fiction, Dom Some, and Enzyme. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
Cafe Arguello 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.
Cafe Cocoma 8pm-2am, \$15. Salsa music.
City Nights 9:30pm-2:30am. With DJ Sherif.
Dig Nickie's BBQ. 9pm, \$5. Hip-hop and soul with DJ Cyrus.
Fiddler's Green 1333 Columbus; 441-9758. 9:30pm. With DJ Keith O'Reilly.
Flavor DNA Lounge. 9pm, \$10-20. With live DJs.
Frisco Disco Arrow. 10pm-2am.
Gorgeous Blind Tiger. 9pm-2am. Nu-grooves, soul, and hip-hop with DJs Theo, Nel, and guests.
Jet Set Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free. House and hip-hop with DJ Masao.
Jive Big Heart City. 10pm-4am. Urban grooves with Daniella, Jerry Ross, Kevin Armstrong, Trevor Mijares, and others.
Klubb Endup. 10pm-4am, \$10-12. House music with special guests.
Living Luna Lounge, 1192 Folsom; www.sf-vibe.com. 9pm-4am, \$10. With M3, Miss Audrey, Melyss, Todd Michael, JP Soul and Chad Mitchell, Cameron, and Uncle Larry.
Manuva Social Club Hush Hush Lounge. 9pm, \$5. Hip-hop, funk, soul, and dancehall with resident DJs.
Mexican Bus Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.

Mezzanine 444 Jessie; 820-9669. 10pm-7am. With live DJs.
Misturada Make-Out Room. 10pm, free. Afro-Latin beats and Brazilian rhythms with Vanka and guests.
Now Axum East, 1233 Polk; 474-7743. 11pm-2am, free. With DJs Danny T. and Robbie.
Om DNA Lounge. 10pm, \$15-20.
Polly Esther's 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.
Pow 9pm-2am. Funky house and breaks with rotating DJs.
Push Pop! Club Deluxe. 10pm, free. Retro-futuristic pop.
Rocket Cat Club. 9pm-3am.
Royale 10pm-2am, free. With Zatch.
Silent Il Pirata, 2007 16th St; 626-2626. 9pm-2am, \$5-10. Drum 'n' bass with residents Mr. Moonlight, Atom, David Leesure, the Professor, and guests.
Social Call Beauty Bar. 10pm-2am, free. Underground disco, hip-hop, and dirty pop with DJ Gabe.
Sopi Jillian's, 101 Fourth St; 369-6100. 9pm-2am. Hip-hop, R&B, urban grooves, and reggae with DJs Marlin Adili and Rob Reyes.
Soul-phisticated RoHan Lounge. 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare groove.
Sugar The Stud. 9pm. House.
Tekjam Sublounge. 9pm-2am. Techno with Forest Green, Clarity, LooseBeats, Chris Burfine, Jai Young Kim, and Ilanio.
Texture Glas Kat. 9:30pm-3:30am. House, classic soul, urban grooves, and '70s and '80s retro funk with residents.
Undertoe Julip. 8pm-2am. With L. Ron Hubba Hubba, Reverend Soulpach, and Doug de Fresh Deacon.
Unity Fuse. 9pm-2am. House music.
Vinyl Club Six. 9pm-4am.
Voluptuous Vibes The Phoenix, 811 Valencia; 695-1811. 10pm. Funky house, breaks, and hip-hop with DJ Amberlee and guests.

Bay Area

ClubSoda LA Grand Oaks Bar and Grill, 736 Washington; (650) 291-1683. 9pm, \$5, free before 10pm. Progressive house, soulful house, and deep house with Charlie Brown, Dino Ormido, and Jo Montes.
Full Circle The Graduate, 6202 Claremont, Oak; (510) 655-8847. 9pm-2am, free. Broken beats, dub, soul, cosmic grooves, and more.
Fuseti's Saturday Night Club Fuseti. 10pm. '70s, '80s, disco, Latin house, hip-hop, and R&B.
Late Night Beats Jupiter. 11pm. With DJ Spin-driver.
Radio 435 13th St, Oak; (510) 451-2889. 10pm-2am. '70s and '80s glam, rock, and pop.
The Reagan Years Ruby Room. 10pm-2am. '80s music.

sunday 26

Rock/blues/hip-hop

'Blues Jam' Rich's Club 93, 93 Ninth St; 621-6183. 3pm, free. Hosted by the 93 Blues Band.
Brown Baggin' Boom Boom Room. 9:30pm, \$4.
iBuchi! Austin Willacy, P.L.A. Bottom of the Hill. 8pm, \$7.
Butcher Covers Ireland's 32. 9pm.
Charming Snakes Parkside. 10pm.
Peter Frampton, Joe Bonamassa Fillmore. 8pm, \$30.
Penelope Houston, Pat Johnson, Maydays, Willow Willow, Moore Brothers Hush Hush Lounge. 9pm.
Randy Newman Bimbo's 365 Club. 8pm, \$40.
Primal Scream Therapy, Numbfaced Kimo's. 9pm, \$5.
Mike Shapiro and friends Johnny Foley's. 9pm.
Steve Riley and the Mamou Playboys Biscuits and Blues. 8:30 and 10:30pm, \$15.
Virginia Dare, Carrie's Bradley's 50 Watt Smile, Lippsey Mountain Spring Band Make-Out Room. 8:30pm, \$7-10 donation. A benefit for New Traditions Alternative Elementary School Arts and Music Program.
Whysall Lane, Charmin, Clarendon Hills, La Plebe Cafe du Nord. 7:30pm, \$7. "Save the Stiff" fundraiser for Bindlestiff Studio.
Winfred E. Eye, Dying Californian Hemlock Tavern. 10pm, \$6.

Bay Area

Bohdi Busick Band, Spoonfed Tribe, Neurohumors Blakes. 9:30pm, \$3.
'The Bridge School Benefit' Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View; (415) 421-TIXS. 2pm, \$38.75-48.75. With Crosby. Continued on page 89


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music listings

**EXCUSES
FOR
skipping**

local grooves

Excuses for Skipping
Excuses for Skipping (Holly Park Music)

"When it gets too much, sometimes I think too much, but you told me to think about that later," Linda Moody sings on "Kirrie," the first and most instantly likable track on *Excuses for Skipping*'s five-song demo. It sounds like she's followed that advice around for a while — you can feel the magnetic pull in a long-gone relationship that's still dragging the singer off-center years down the line. A haunted-sounding guitar trails along behind her vocals, and its moody romanticism makes me think of Versus circa *Stars Are Insane* as well as the light-and-dark harmonies of the Butchies.

Moody and Tammy Fortin — who trade off on vocals, keyboards, and bass — are former members of Blue Gum Art, joined here by Chip Dalby on drums. *Excuses for Skipping* carries forward that band's penchant for pretty pop harmonies and catchy guitar lines, with considerably less emphasis on the folk rock. You could dance to some of these songs. Or you could just mull over the past: many tracks suggest nights spent bingeing on old high school diaries, offering consolation for the shy, nostalgic, heartachy set. *Excuses for Skipping* perform at the Rock and Roll Spelling Bee (in which this writer is a contestant) Wed/22, El Rio, S.F. (415) 282-3325. (Lynn Rapoport)

Slow Poisoners
Days of the Soft Break (Heyday)

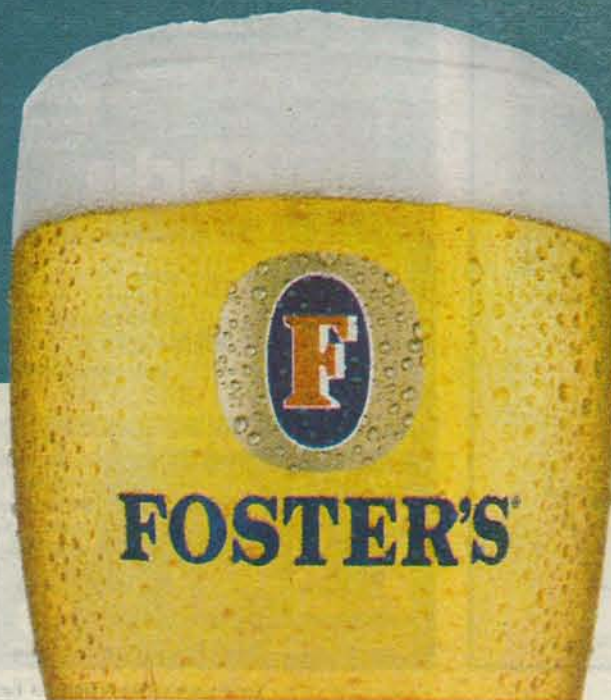
The wry, literate, multi-instrumentalist polymaths of the Slow Poisoners have turned in a pleasing bit of pop song craft with their latest disc, *Days of the Soft Break*. It's a dense but breezy piece of work, full of delightful and carefully wrought details. Bracing harmonies? Yep. Big, sweeping pop hooks? For sure. Masterful horn-section arrangements? Si. Really excellent Mellotron samples? Dude, right on!

Stylistically, this record is all over the map, though it mostly eschews the louder, scarier, weirder side of the tracks, instead picking apart pop clichés with earnest, winking, and occasionally perverse abandon. Twenty minutes alone in a room with a stereo and this platter will bring you flavorful psychedelia ("Strange Things Happening"), swingin' action music ("Tomorrow Man"), certifiable smash-hit pop ("Days of the Soft Break"), and sincere indie rock ("The God that Failed"). All this plus interesting chords, ace musicianship, and a grab bag of instrumental treats — big piano, hot guitar solos, even a harpsichord.

The CD as a whole is quite accomplished, but I'm most intrigued by what the Poisoners might do next. The band are cohesive and strong, and frontperson Andrew Poisoner's cheerfully ghoulish "penny dreadful" aesthetic (for a glimpse of the weird, try his self-published comic, *Ogner Stump's 1,000 Sorrows*) seems respectfully subordinated to the collective achievement of the ensemble. The Slow Poisoners are a band in motion, and their next stop is sure to be even more of a treat. *Slow Poisoners* play Oct. 30, Make-Out Room, S.F. (415) 648-2888. (Josh Wilson)



Blow the foam off a few.



FOSTER'S

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music listings

Sunday 26

From page 89

Endre' Latin Quintet La Tasca, 1760 Market; 863-3516. 7:30-10:30pm.
Amelia Ray Rock Soup. 7:30pm.
Sabbath Fiddler's Green, 1333 Columbus; 441-9758. 9pm.
Kyle Thayer, John Sherry Plough and Stars. 9pm.
Bay Area
Asheba Ashkenaz. 3-4:30pm. \$4-6.
Freddy Clarke and All Over the World Ashkenaz. 7:30pm. \$10.
'Fun with Finnoula' Beckett's. 7pm. Irish jam session with Brian, Burke, and Leo.
Shankar and Ginggaer, Steve Porcaro Zellerbach Hall, UC Berkeley, Telegraph at Bancroft Way, Berk; (510) 642-9988. 6:30pm. \$20-50.
Spain in My Heart: Songs of the Spanish Civil War CD-release party La Peña Cultural Center. 7pm, free.
Starry Irish Music Session' Starry Plough. 8pm. With Shay Black.
Tenores San Gavino Freight and Salvage Coffee House. 8pm. \$17.50.

Dance clubs

Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm. \$7. Eclectic dance music.
Bossa Nova Sundays Club Deluxe. 10pm. Live, smooth jazz.
Club KY Amnesia. 10pm, free. A queer/multigendered dance club featuring punk, indie-rock, garage, and more with Spike and rotating DJs.
Cops Fear Pimp Turf War Dalva. 9pm-1am, free. With DJ Anna and Philip Sherburne.
Detroit Skylark. 9pm-2am, free. Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghetto-tech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Devotion Endup. 8pm. \$10. House music with DJ Ruben Mancias and guest Teddy Douglas.
Dub Mission Elbo Room. 9pm-2am. \$5. With DJs Sep and Shockman.
For Those Who Know An Sabin. 9pm-2am. \$3. Underground hip-hop, funk, soul, and breaks.
Give-N Pow. 7pm-2am. House music with Dustin, Sir Charles, Jerry Ross, and guests.
Gumbo Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-2am, free. With DJs Rascue, Stef, Scott Edmonds, Madison, and M3.
Luscious Liquid. 10pm-2am. Deep tribal, hard progressive, and house with Dharma, Unity, Origin, and guest DJs.
Mezzanine 444 Jessie; 820-9669. 9pm. With DJ Tiesto.
Planet Big The Stud. 5-10pm. A club for big men and their admirers.
Psychic Sundays Oxygen Bar. 7-10pm. With a live DJ.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Rise Cafe Cocomo. 6am-6pm. \$15-20. House, dance, and trance.
Salamat Sundays Club Tropi Gala, 358 Ocean; 282-7910. 9pm-2am. \$12. Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.
SalsaCrazy Sunday Metronome Ballroom. 6:30-11pm. \$15. Salsa dance social and dance lessons.
Selector Sundays Blind Tiger. 9pm-2am. \$5. With the Unsung Heroes.
Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Smile Hush Hush Lounge. 10pm-2am. Bubblegum, glitter, psych, and sunshine pop.
Spundae 1015 Folsom. 9pm-6am. \$5. With rotating DJs and special guests.
Storytelling Night Odeon Bar. 7pm-2am. Hosted by Jerico Reese.
Sundance Saloon Space 550. 6-11pm. \$5. A country-western dance event.
Sunday School Sio-Drift. 8pm-4am. \$10. House and downtempo with residents.
Valley of the Dolls Fuse. 9pm, free. Hip-hop and lounge.

Bay Area

King of Kings Shattuck Downlow. 8pm-2am. \$5. Hip-hop and dancehall.
New Wild Sunday Club Fusetti. 9pm. World beat, Latin rock and pop, salsa, and house music.
Platinum Rock Ruby Room. 10pm-2am.
Repenhouse Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.
Salsa con Sabor Cafe de la Paz, 1600 Shattuck, Berk; (510) 843-0662. 7-11pm. \$5.
Sunday School Ivy Room. 7pm.

Continued on page 92

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music listings

From page 91

monday 27

Rock/blues/hip-hop

Baywolf Hotel Utah Saloon. 7:30pm, free.
Guru Garage Boom Boom Room. 9:30pm, free.
Mark Growden Rite Spot. 9:30pm, free.
Kill Hannah, Tragedy Andy, Herms Bottom of the Hill. 9pm, \$7.
Jon Lawton and R.J. Mischo Biscuits and Blues. 8:30pm, \$5.
Pootenanny, A Drastic Measure, Ex-Boyfriends, Robosapien, Enablers, Brian Gregory Band Park side. 9pm.
Rollerball, Stara Nova, Bermuda Triangle Service Make-Out Room. 8:30pm, \$6.
Santiago Kimo's. 9:30pm, \$3.
Ubi's Blues Jam' Brainwash. 8pm, free.
'Viv and a Movie' Red Devil Lounge. 7pm, \$5-10.
With Lisa Cerbone, Duff, Jane Brody, Andrew Norsworthy, and Frances 8.

Bay Area

Steve Gannon Band and Mz. Dee Blakes. 9:30pm, \$4.

Jazz/new music

Bishop Norman Williams Quintet Les Joulins. 8pm.
Bryan Girard Jazz Quintet Maxfield's House of Caffeine, 398 Dolores. 255-6859. 7pm, free.
Contemporary Jazz Orchestra Jazz at Pearl's, 251 Columbus. 291-8255. 9pm-1am, \$5.
Eaton/Barics Quintet Bruno's. 9pm, \$6.
Mike Greensill and Ruth Davies Moose's. 7:30pm.
Sam Grobe-Heintz Cellar at Johnny Foley's. 9pm, free.
Jason Myers Trio Houston's, 1800 Montgomery. 392-9280. 6pm.
Ben Marcato Plush Room. 8pm, \$20.
Mas Cabeza Bobby Ryder's. 8pm, free.
Eric Shifrin Washington Square Bar and Grill. 7-10pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis. 986-0069. 6:30-10pm.

Bay Area

Gerry Hemingway Quartet Yoshi's. 8 and 10pm, \$18-20.
Gunda Gottschalk Mills College, Center for Contemporary Music, Ensemble Room, 5000 MacArthur. (510) 430-2296. 7:30pm, free.

Folk/world/country

'Irish Session' Ireland's 32. 9pm.
Open mic Simple Pleasures Cafe. 8pm.

Bay Area

'Not So Open Mic' Bistro, 1001 B St, Hayward. (510) 886-8525. 8:30pm.
Open mic 19 Broadway. 9pm.
Traditional Irish music session Starry Plough. 9pm, free.

Dance clubs

Baobab 8pm-1am. Soul, hip-hop, funk, and galactic beats with DJ Miss Leema, Jamin, and guests.
A Case of the Mondays Amnesia. 9pm-2am, free. Funky downtempo classics, deep house, and more with Cracker Jack DJs.
Club Dread Studio Z. 10pm, \$10. Reggae and dancehall.
Cognitive Dissonance Jezebel's Joint. 9:30pm. Shoe-gazing alt rock, blues, trip-hop, and more.
Easy Delirium, 3139 16th St. 552-5525. 10pm, free. With Sly and Chad Mitchell.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Gumbo Beauty Bar. 10pm-2am, free. With Ras-cue, Stedf, Serg, Pismo, and weekly guests.
Halflife An Sivin. 9pm-2am, free. Drum 'n' bass with kryptyk, DJ M, DJ S&M, Dominatrix, and guests.
Little Sara's Tea Party Fuse. 9pm, free. Hip-hop and downtempo.
Milkshake Mondays Sno-Drift. 10pm-2am, \$5. With Travis.
Minimal Mondays Hush Hush Lounge. 10pm-2am, free. With Forest Green, Joe Rice, and others.
Mondango Dalva. 9:30pm, free. Rare funk, soul, jazz, and world music with DJ Motion Potion and guests.
Que Sera, Sera Skylark. 9pm-2am, free. With DJ's Chang, Christian Clark, Russel Vargas, Mark, and Yvonne.
Redwood Room 8pm-midnight. Jazz with Con-suelo Kevin.

halloween and día de los muertos listings

Remedy Pow 9pm-2am. Breaks, hip-hop, and rare grooves.
Soul Café Gravity, 3251 Scott; 776-1928. 9:30pm, \$5. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.
Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJs Tune, Abdul, and Mike Anon.
Steam Liquid 9pm, \$2-4. With Kerry Tucker, DJ Lewis, Ame, and Heather Moon.
The Stud 10pm. Funk and deep house.
Tranquility Base 26 Mix. 10pm-2am, free. With DF Tram and Jonas Judd.
The Top "Unhappy Hour," 7-10pm, free. '80s rock, new wave, and pop with DJ Jasun, Brett, and Michael. "Sumo," 10pm-2am, free. Hip-hop, dancehall, ragga, soul, funk, and more.
Tunnel Top 10pm-2am. Jazz with DJ David Boyce.
Vroom El Rio 8pm-midnight, \$1. Punk, funk, and soul.

Bay Area
Mystery Night Ruby Room. 10pm-2am.
Underground Lounge Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Psycho '60s and porno '70s.

tuesday 28

Rock/blues/hip-hop

British Sea Power, Citizens Here and Abroad Bottom of the Hill. 9pm, \$8. See 8 Days a Week, page 70.
'Chak' Ras Movement IX' Last Day Saloon. 9pm, \$4-5. With host Charles Cooper and guests Lunar Heights, eyeque, Low Vision of Greans.
'Electrolive' Red Devil Lounge. 8pm, \$5. Live electronic music.
Le Flange du Mal, Alarmists Hemlock Tavern. 10pm, \$5.
Hammers of Misfortune, Amber Asylum, Ghoul, Anodyne Cat Club. 9pm, \$5.
I Tried Ireland's 32 9pm.
Kentucky Slim and Horsepower Blue Lamp. 9pm, free.
Melody Ranch, Dave Gleason and Mike Therieau, Jon Seltzer Make-Out Room. 8:30pm, \$6.
Moped Red Devil Lounge. 9pm, \$5.
Michael Musika Simple Pleasures Cafe. 8pm.
U.F.M. Boom Boom Room. 9:30pm, \$4.
Waits, Christopher Williams Great American Music Hall. 8pm, \$15.
Steve Winwood Fillmore. 8pm, \$30.

Bay Area
Michael Manning, Greg Lamboy Imusicast, 5429 Telegraph, Oakl; (510) 601-1029. 7:30pm, \$12.
'Oakland Blues Jam' Eli's Mile High Club. 8:30pm, \$3.
Surreal Fourth Street Tavern. 9:30pm.

Haunt club

Halloween and Día de los Muertos events.
 By Cheryl Eddy

You worked long and hard creating your costume — time to show it off! The fact that Halloween falls on a Friday this year is definitely in your favor, so slip into your Governor (eek!) or Paris Hilton

halloween

Parties/events

Annie's Cocktail Lounge 15 Boardman Pl; 703-0865. Oct 31-Nov 1, 9pm. Free. The bar hosts a costume party — specifically, dress as "a dead celebrity or celebrity you wish were dead."
Fencesitters Costume Ball Jezebel's Joint, 510 Larkin; biprides@yahoo.com. Sat/25, 9pm-2am.
\$8-10. DJs Pimprock and Happy Kid Marty spin tunes at this bi dance party.
'A Fiendish Halloween' Jezebel's Joint, 510 Larkin;

Jazz/new music

Cecil Wells Quintet Les Joulins. 8pm.
Collective West Jazz Orchestra Cellar at Johnny Foley's. 9pm, \$3.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.
Kim Nalley Jazz at Pearl's, 256 Columbus; 291-8255. 9pm, \$5. See 8 Days a Week, page 70.
Ricardo Scales Top of the Mark. 7pm-midnight.
Adam Shulman Washington Square Bar and Grill. 7-10pm.
Stompy Jones Broadway Studios. 9:15pm, \$10.
Kent Strand Moose's. 7:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Bay Area

Cal Alumni Big Band Bistro, 1001 B St, Hayward; (510) 886-8525. 8:30pm.
Lori Carsillo Yoshi's 8 and 10pm, \$10.
Collective Amnesia Lucre Lounge, 2086 Allston, Berk; (510) 841-1390. 9pm, \$5.
'Jazzschool Ensemble Tuesdays' Jupiter. 8pm, free.
'Jazzy Supper Club' Kimball's East. 7:30pm.
Normal Black Box, 1928 Telegraph, Oakl; (510) 451-1932. 8pm, \$6.
Danny Uzilevsky 19 Broadway. 8:30pm.

Folk/world/country

Acoustic open mic Axum East, 1233 Polk; 474-7743. 7-10pm.
Eliza Gilkyson Biscuits and Blues. 9pm, \$10.
Paul Hayward Fiddler's Green, 1333 Columbus; 441-9758. 9pm.
Ho'Down Quartet Blackthorn Tavern, 834 Irving; 564-6627. 8pm, free.
Vince Keehan Plough and Stars. 9pm.
Nobody from Ipanema Elbo Room. 9pm, \$6.
Open mic night Rockin' Java, 1821 Haight; 831-8842. 7:30-9:30pm.
Out of Nowhere Rite Spot. 9:30pm, free.
Stuart Rosh Brainwash. 9:30pm, free.
Elisa Welch Rock Soup. 7:30pm.

Bay Area

Tracy Grammer Freight and Salvage Coffee House. 8pm, \$16.50.
Landesjugendorchester Rheinland-Pfalz Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, \$20.
Starry Plough Open Mic Starry Plough. 7:30pm, free.

Dance clubs

Arrow 10pm-2am. Punk rock with DJ Dwight and Eyepatch Guy.
Asia/Africa/Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Ay Karamba Salsa Glas Kat. 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.

Broke as Fuck Hush Hush Lounge. 9pm, \$2, free before 10pm. Hip-hop and breaks with DJs 4AM and Centipede.
Dark Rum Tunnel Top. 10pm. Latin music.
D-tention Voodoo Lounge. 9pm, free. Rock 'n' roll.
Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakfast and house.
For the Kids, Man Li Po Lounge, 916 Grant; 982-0072. 10pm-2am, free.
Ghett Set Skylark. 6-8pm. Hip-hop and electronica with Baby Daddy and friends.
Impulse An Sibin. 10pm-2am. Techno with rotating residents.
Industry Jezebel's Joint. 9:30pm-2am, free. Punk and industrial with DJs Chris, Rabbit, and guests.
L'oasis Julip. 9:30pm, free. Past and future forms of funk jazz with Kevin and company.
Mayonnaise Skylark. 10pm-2am, free. House with Chonky T. Janikowski, J-Fi, Melyss, Tonic, and special guest Miss Audry.
Non-Tronika Amber, 718 14th St; 626-7827. 9pm-2am, free. A rock dance club with Andre Lucero, Nikola Baytala, and Ray Muller.
Nourish Milk. 7pm-2am, free. Downtempo, dub, and lounge house with Rob Zemo, Black, Michael Tello, Ren, and special guests.
Pow 9pm-2am. Hip-hop with Joker, Frostie, and Vennetti.
Shock and Awe Oxygen Bar. 9pm, free. With DJ Spacecraft.
T&A Tuesdays Beauty Bar. 9pm-2am. '80s, ghetto tech, and classic hip-hop with Sarah Delush and Julia Chan.
Taco Tuesday Lina Lounge, 1192 Folsom; 626-6043. 6-11pm, free. House music with M3, Anthony Garlic, Chulada, and special guests.
TrannyShack The Stud. 10pm-3am. A drag show with hostess Heklina.
Ultra Sounds Sublounge. 9pm-2am, free. House music with Conan and guests.

Bay Area

Bounce Rock Skate Bluesville. 10pm, \$5. With Bay Area DJs and special guests.
Club Purgatory Club Muse. 9pm-2am, \$5. DJ Caine spins European dance, industrial, and electronic music.
College Night Club Fusetti. 9pm. International mix music.
Good Times Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am. With Kitty and Sean spin '70s pop, funk-rock, and more.
Posh Shattuck Down Low. 9:30pm-2am. Downtempo, disco breaks, drum 'n' bass, and deep house.
RawSugar Oasis, 135 12th St, Oakl; (510) 763-0404. 9pm. Drum 'n' bass and breakbeats.
Ruby Room 10pm-2am. Punk, power pop, and breakbeats.
Twisted Tuesdays Blakes. 9:30-11:45pm, \$3-5. Flashbacks, pop hits, hip-hop, and old-school.

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ETH-NOH-TEC'S "Ghouls and Ghosts"

Don't miss this performance of frightful ghost stories, demonic tales, and ghoulish yarns from Japan, China and other Asian cultures.

Saturday, October 25th at 8pm
 (Adult and older kids)

Sunday, October 26th at 2pm
 (Special matinee performance for small children)

Tickets: \$7/youth (17 and under), \$13/adults
 Tickets can be purchased at the Zeum box office or by calling 415-820-3353.

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PHOTO BY JON BRADFORD



Dark shadows: For the fifth year, Jill Tracy and the Malcontent Orchestra perform an original score to F.W. Murnau's 1922 vampire classic *Nosferatu*.

party in conjunction with the exhibit "San Franc-bananas: Color and Humor in Art."
'Halloween Freakfest' Lit Lounge, 101 Sixth St; 278-0940, lit_lounge@yahoo.com. Oct 31, 9pm. Free. DJs spin hip-hop and dance hall at this party.
'Halloween in the Castro' Market at Castro; www.halloweensf.com. Oct 31, 7pm-midnight. \$3 requested donation. This year organizers are planning for a more orderly event than the mob scenes of years past (there'll be gates set up where folks'll be searched for booze, weapons, etc.). The event kicks off with the third annual March of Light Parade (6pm), followed by a party with four stages of live entertainment.

Continued on page 94

halloween and día de los muertos listings

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Halloween Masquerade Ball Metronome Ballroom, 1830 17th St; 252-9000. Oct 31, 7:30pm-midnight. \$15-20. Come early to learn how to cha-cha, salsa, and samba, then take your booty to the floor when the party gets started (9pm). Proceeds benefit drumming and dance group Samba do Coração's performance at next year's San Francisco Carnaval.

'HallowQueen' Castro Theatre, 429 Castro; www.hallowqueen.org. Oct 31, 6pm. \$25. Drag kings and queens compete to be HallowQueen 2003; also on tap are audience-participation games and a sneak preview of the evening's beneficiary: *Two Queens*, a new doc about queer activist Carol Queen and her born-again Christian brother John.

'The Haunted Barn: A San Francisco Nightmare' Hunters Point, follow signs from Third St and Evans (check Web site for map); 285-8103, www.thehauntedbarn.com. Oct 30-Nov 1, 9pm-2am. \$13. This adults-only haunted house features a gruesome take on San Francisco history (with nods to Muni, Anton LaVey, Hitchcock, and others), plus live performances, a spooky side show, and more.

'Hov-o-Ween II' Il Pirata, 2007 16th St; www.houseofvoodoo.com. Oct 31, 9pm-2am. \$5-7. House of Voodoo hosts this party with DJs Perki, Voodoo, and special guests, plus a costume contest.

'Magic and Mayhem: Stage Effects of the Grand Guignol' San Francisco Performing Arts Library and Museum, 401 Van Ness, fourth fl; 255-4800, www.sfpalm.org. www.grandguignol.com. Oct 29, 7pm. \$5-10. See 8 Days a Week, page 70.

'Scary Dancing Queens' Diva's, 1081 Post; 586-7130, www.pacificfriends.org. Sat/25, 7-10pm. \$5-7. Pacific Friends San Francisco—a group advocating friendship and cross-cultural understanding among gay Asians and Pacific Islanders, their partners, and friends—hosts its annual party, featuring costume competitions and a "screaming queen" contest.

'Swashbuckling Singles Pirate Ship Party' Urban Diversion, 1329 Columbus, Ste B; 776-7455. Sat/25, 8pm-2am. \$65-75. Dress in pirate gear for this singles party.

'Theatre of Blood: Around the World with the Grand Guignol' City College of San Francisco, Diego Rivera Theatre, 50 Phelan; www.sfpalm.org. Tues/28, noon. Free. Historian Agnès Pieron discusses the notoriously gory theater.

'Treasure Island' Ruby Skye, 420 Mason; www.deliciouskarma.com. Oct 31, 9pm-4am. \$30. A custom-built pirate ship is the centerpiece of this party, featuring the DJ skills of Miguel Migs, Marques Wyatt, and Donovan.

Vampire Tour of San Francisco Meet at corner of California and Taylor; (650) 279-1840, www.sfvampirtour.com. Oct 31, 8-10:30pm. \$15-20. Mina Harker leads an eerie tour of Nob Hill.

'Wicked Wednesday' Cosmopolitan, 121 Spear; 273-1620. Wed/22, 7-11pm. \$25-35. The Richmond/Ermet AIDS foundation benefits from the masquerade party, with entertainment by Kitten on the Keys, Connie Champagne, and Donna Sachet.

Bay Area

'Le Bal des Vampires' Pleasanton Senior Center, 5353 Sunol, Pleasanton; (510) 522-1731, www.peers.org. Nov 1, 7:30pm. \$15-20. The Period Events and Entertainments Re-Creation Society presents a ball highlighting "three centuries of haunting ballroom dance music" by the Divertimento Dance Orchestra.

Daughters of the Goddess Temple Womyn's Ritual and Spiral Dance Orinda Masonic Temple, 9 Altarinda, Orinda; (925) 787-9739, (925) 787-9247, www.daughtersofthegoddess.com. Fri/24, 7:30pm. \$10-27. Women from throughout California attend this ritual, with live music, drumming, crafts, and a spiritual celebration of the earth-based holiday of Halloween, or Samhain.

Deaf Electric Jazzhouse, 3192 Adeline, Berk; (415) 846-9432. Sun/26, 7pm. \$6-15. Sound artist Loren Chasse of Thuja, Karen Stackpole, and Die Elekrischen perform at this Halloween edition of the monthly "extreme electronica" party.

Fetish and Fantasy Halloween Ball City Lights Theater Company of San Jose, 529 South St, San Jose; (408) 293-7660, ext 1, www.leathermasters.com. Oct 31, 8pm-12:30am. \$25. Leather Masters hosts its first annual fetish ball; proceeds benefit City Lights Theater Company of San Jose.

Halloween dance party Rings Nightclub, Embassy Suites Hotel, 101 McInnis, San Rafael; (415) 507-

9962. Sat/25, 8pm-midnight. \$10. Single professionals of all ages are invited to this dance party and costume contest.

Mystery Ball Headlands Center for the Arts, 944 Fort Barry, Sausalito; (415) 331-2787, ext 27. Nov 1, 7pm-midnight. \$80. The Headlands Center for the Arts present its annual costume gala and fundraiser, capped off by a live art auction of work by local artists.

'San Francisco Sigraph Halloween Pirate Booty Bash' Expressions Center for New Media, 6601 Shellmound, Emeryville; 1-877-833-8800, www.acteva.com (registration required by Oct 25). Oct 31, 7pm. \$45-50. This 21-and-over Pirates of the Caribbean-themed party features a special effects showcase by ILM, plus live music, dancing, and a costume contest.

Film/music/theater

'Bat Tales' Veterans Building, Green Rm, 401 Van Ness; 1-866-468-3399, www.ticketweb.com. Sun/26, 3pm. \$15. The Lively Foundation celebrates bats with theater and dance inspired by legends from different cultures.

'Fauxgirls!' Marlena's, 488 Hayes; 864-6672. Sat/25, 10pm. Free. Victoria Secret and Alexandria host a Halloween-themed drag cabaret and costume contest.

'Frankenstein' Noh Space, 2840 Mariposa; 621-7978. Previews Oct 29-30, 8pm. Opens Oct 31, 8pm. Runs Thurs-Sat, 8pm. Through Nov 22. \$15-20 (opening night with Halloween reception, \$25). Theatre of Yugen kicks off its 25th-anniversary season with Erik Ehn's "Noh-distilled" version of the classic tale.

'Garaj MaHalloween' Avalon Ballroom, 1268 Sutter; 421-TLXS. Oct 31, 9pm. \$20. The jazz-world-funk band Garaj Mahal celebrate the release of their first studio album with a Halloween-themed concert and party.

'Ghouls and Ghosts' Zeum, 221 Fourth St; 820-3353, www.ethnotec.org. Sat/25, 8pm (adults and older kids); Sun/26, 2pm (suitable for young children). \$7-13. Eth-Noh-Tec Creations presents its annual Halloween shows, featuring frightful tales from China, Japan, and other Asian cultures.

'Halloween Virtuosity' Victorian England House, 807 Franklin; 362-6080, englandrth@aol-

.com. Oct 31, 4, 7, and 10pm. \$10-15. Pianist Seth Montfort performs spooky compositions by Chopin and Liszt, plus an original work, *The Supernatural House Sonata*.

'Independent Exposure: Halloweird Edition' 111 Minna Gallery, 111 Minna; 864-0660, www.microcinema.com. Mon/27, 8pm. \$5. (Also Tues/28, 8pm, Oakland Metro, 201 Broadway, Oakl; 510-763-1146, www.oaklandopera.org.) See 8 Days a Week, page 70.

'Noiserock Halloween' Edinburgh Castle Pub, 950 Geary; 885-4074. Oct 31, 10pm. \$6-8. Replicator (and friends) perform as AC/DC, and Misfits cover band Hate Breeders play.

'Nosferatu, A Symphony of Horror' Red Vic Movie House, 1727 Haight; 668-3994. Oct 28-29, 7:30 and 9:30pm. \$3-6.50. Back for their fifth year, Jill Tracy and the Malcontent Orchestra perform an original score to F.W. Murnau's 1922 vampire classic. Also on the bill: "The Fine Art of Poisoning," a short, animated film by East Bay artist Bill Domonkos, also set to music by Tracy.

'The Revolving Dead' Varnish Fine Art, 77 Natoma; 222-6131, www.varnishfineart.com. Sat/25, 8:30pm. \$7. Check out an advanced screening of the indie horror flick about grave-robbing funeral parlor owners whose shady dealings are avenged by a gaggle of angry corpses.

'Slow Poisoners Phantasmic Spooktacular' Make-Out Room, 3225 22nd St; 931-WIMP, www.slowpoisoners.com. Oct 30, 8:30pm. \$6. The Slow Poisoners headline a night of "music and theatrics," also featuring the Cubby Creatures and Space Vacuum (From Outer Space).

'Spiral Dance: Witches' New Year' Regency Grand Ballroom, 1300 Van Ness; (510) 763-3911. Sat/25, 7:30pm. \$20-60. Celebrate Samhain at this participatory pagan and ritual.

'Stage Frights: Plays from Hell' CELLspace, 2050 Bryant; 240-9202. Fri/24-Sun/26 and Oct 31, 8pm. \$10-20. Hardcore Thrush Productions presents a show of spooky (and spoofy) short plays that take on pop culture icons (including Superman and Pee Wee Herman).

'Technomania Circus Blacklight Halloween' Center for Variety Arts, 608 Taraval; 242-4433, www.technomaniacircus.com. Sat/25, 8:30pm. \$12. Willy Bologna, Dr. Techno, Princess Safira, and other acts perform at the vaudeville circus and black-light theater event.

'Thundercrack' Roxie, 3117 16th St; 552-FILM, www.filmarts.org/festival. Oct 31, 11pm. \$8-10. The Film Arts Festival of Independent Cinema hosts a screening of Curt McDowell's sleazy, black-and-white underground horror classic.

True Fiction Magazine Bayfront Theater, Bldg B, third fl, Fort Mason Center, Marina at Laguna; 474-8935, www.improv.org. Oct 31-Nov 1, 8pm. \$15. Drawing inspiration from pulp novels of the '30s and '40s, the improv theater company performs its annual Halloween shows.

Zag Men Artists' Television Access, 992 Valencia; 824-3890. Oct 30, 8pm. \$5. The "country-metal-improv sonic gutfuck" ensemble provide a live score to F.W. Murnau's *Nosferatu*; related events include a Max Schreck costume contest.

Bay Area

'Fear' La Val's Subterranean, 1834 Euclid, Berk; (415) 869-5384, www.un-scripted.com. Oct 24-25, Oct 31-Nov 1, 8pm. \$7-10. The Un-Scripted Theater Company performs a full-length, improvised horror story.

'Halloween Havoc' Starry Plough, 3101 Shattuck, Berk. (510) 841-2082. Oct 31, call for time and price. This party features a costume contest and performances by 7th Direction, Grasshoppers, and Pocket.

'Halloween with David Sedaris' Stanford University, Memorial Auditorium, Serra at Galvez, Stanford; (650) 725-ARTS, livelyarts.stanford.edu. Oct 31, 8pm. \$30-44. The author and humorist chats about Halloween.

'Horror Host-Palooza, Part Two' Parkway, 1834 Park, Oakl; (510) 814-2400, www.thrillville.net. Thurs/23, 8:30pm. \$8. Will the Thrill presents "Creatures Features" host John Stanley and a program of horror films including *Godzilla-Mothra-King Ghidorah: Giant Monsters All-Out Attack*.

Lee Press-on and the Nails Rancho Nicasio, Town Square, Nicasio; (415) 662-2219. Oct 31, 8:30pm. \$12-15. The swing band plays upbeat originals and big-band standards; the evening also includes a costume contest with prizes.

'Mad Scientists Halloween Blast' 21 Grand, 449B 23rd St, Oakl; (510) 444-7263. Oct 31, 9pm. \$5-15. Come hear experimental, noise, and odd-ball music by Van Boven, Cheap Ass Robots, Tri-Cornered Tent Show, Helium Karaoke, Pengo, and the Autumn Project.

'Movie Classics by the Bay Halloween Weekend' Auctions by the Bay, 2700 Saratoga, Alameda;

(510) 835-6187. Oct 31-Nov 2, call for times. \$5-7. The spooky program includes double bills of *Among the Living* and *The Lady and the Monster* (Oct 31); *Them and The Thing* (Nov 1); plus *King Kong* (Nov 2). Call for show times.

'Peaktimes: Trick-or-Treat News' Jazz House, 3192 Adeline, Berk; (510) 524-9497. Fri/24, call for time. \$8-15. The experimental music and dance show draws inspiration from current events ("come dressed as your favorite spook or governor").

Steve Lucky and the Rhumba Bums Little Fox, 2209 Broadway, Redwood City; (650) FOX-4119, www.fox4dream.com. Oct 31, 8pm. \$13-15. The jazzy swing band perform at this Halloween party, featuring prizes for best costumes from each decade from the '20s through the '60s.

'Sweeney Todd' Playhouse, 27 Kensington, San Anselmo; (415) 461-1196. Opens Oct 30, 8pm. Runs Oct 31, 6:30pm (Halloween gala benefit); Nov 1, 6-8, 8pm; Nov 2, 9, 4pm. \$15-20 (Oct 31, \$50-55). Independent Actors of Marin performs Stephen Sondheim's musical thriller about the "Demon Barber of Fleet Street."

'Thrillville's Halloween Beach Party' Copia, 500 First St, Napa; www.thrillville.net. Mon/27, 8pm. \$6. Will the Thrill hosts a creepy beach-themed shindig, featuring a screening of *Horror of Party Beach*. Can't get enough thrills? The same film plays at the Thrillville Tiki Halloween Party—in a double bill with *Plan 9 from Outer Space* (Oct 31, 9pm, free, Conga Lounge, 5422 College, Oakl).

'Turbo Jugend Halloweenie Party' Stork Club, 2330 Telegraph, Oakl; (510) 444-6174. Oct 31, 9pm. Call for price. The West Memphis Three benefits from this show, which includes a costume contest and performances by Ill Gotten Gainz, the Lewd, Hurting Crew, Trouble Maker, and Black Furries.

Venusians Ashkenaz, 1317 San Pablo, Berk; (510) 525-5054, www.ashkenaz.com. Oct 31, 9:30pm. \$13. The band perform at their third annual Halloween dance party.

Family events/festivals

Cannery Halloween Festival Cannery, 2801 Leavenworth; 771-3112, www.thecannery.com. Sun/26, noon-4pm. Free. For the 26th year, the Cannery hosts a day of family-friendly spooky stuff, with a costume contest and parade (kids under 12), live entertainment, trick-or-treating, and more.

Family Halloween Festival Stonestown Family YMCA, 333 Eucalyptus; 242-7129, www.ymcasf.org/stonestown. Sat/25, 5-8pm. Free. The YMCA hosts a party with a haunted house, a cake walk, face painting, and more.

Gardens Ghoulery Walk Yerba Buena Gardens, Fourth St at Mission; 543-1718, www.ybgf.org. Sun/26, noon-4pm. Kids under 10 and their families are invited to trick-or-treat around Yerba Buena Center Gardens.

Halloween Costume Tea Ritz-Carlton, 600 Stockton; 773-6198, www.ritzcarlton.com. Sat/25-Sun/26, 10am. \$50. Bay Area SCORES (a non-profit soccer and creative writing after-school program for students from low-income families) benefits from this Halloween-inspired teatime with sandwiches and treats and storytelling by Binky the Great Pumpkin.

'Halloween Heroes' Zeum, 221 Fourth St; (510) 839-3100, (650) 321-4142, www.wenderweis.org. Tues/28, 6:30-9:30pm. \$175-550. Outreach and youth development organizations Junior Giants Program and 49ers Foundation benefit from this party. Enjoy kids' activities and appearances by pro athletes and local celebs, including soccer star Brandi Chastain, S.F. Giant Jesse Foppert, 49ers Derrick Deese and Scott Gragg, and others.

Halloween stroller parade Moscone Park, Chestnut and Buchanan; 776-3191. Oct 31, 10am. Free. The Marina-Cow Hollow Neighbors and Merchants host a Halloween stroller parade.

Japantown Fall Festival and Halloween Carnival Japan Center, Post between Laguna and Fillmore; 567-4573. Sat/25-Sun/26, 11:30am. Free. On Oct 25, Japanese culture is highlighted, with a rice-pounding ceremony, traditional music performances, kendo demonstrations, tea ceremonies, and more. On Oct 26, Halloween is the focus, with rides, games, trick-or-treating, a mask contest, and more.

Bay Area

All Hallows Eve Jam Oakland Box Theater, 1928 Telegraph, Oakl; (510) 451-1932. Oct 31, 7:30pm. \$5-7. Youth 14 to 20 are invited to this no-drugs, no-booze dance and costume party benefiting the Oakland Box Theater's youth programs.

'Boo at the Zoo' Oakland Zoo, Knowland Park, 9777 Golf Links, Oakl; (510) 632-9525. Sun/26,

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10am-3pm. \$4.50-6.50. The zoo hosts a party with trick-or-treating, a scavenger hunt, a parade, and more.

'Goblin Jamboree' Bay Area Discovery Museum, Ft Baker, 557 McReynolds, Sausalito; (415) 339-3900. www.baykidsmuseum.org. Sat/25-Sun/26, 10am-5pm. \$8. The 16th annual edition of this costume party features a haunted house, a "witches' school," train rides, and other fun for kids under 12.

'Halloween Trick-or-Treat Day' Town Center Corte Madera, West side of Hwy 101 at Tamalpais exit, Corte Madera; (415) 924-2961. Sun/26, noon-3pm. Free. Kids of all ages are welcome to trick-or-treat at the shopping center.

'Hilltop Mall Trick-or-Treating' Hilltop Mall, 2200 Hilltop Mall Rd, Richmond; (510) 223-1933. Oct 31, 6-7pm. The mall hosts trick-or-treating for local kids.

'Jack-o'-lantern Jamboree' Children's Fairyland, 699 Bellvue, Oak; www.fairyland.org. Sat/25-Sun/26, 10am-5pm. \$8. Children's Fairyland hosts its annual "more delightful than frightful" party, with costumed storybook characters, "wizards" performing science experiments, Oakland firefighters (and a fire truck), and more.

Kids' Halloween party Chabot Space and Science Center, 10000 Skyline, Oak; (510) 336-7300. www.chabotspace.org. Nov 1, 10am-5pm. Free with general admission (\$7-11). Kids are invited to come in costume and participate in spooky hands-on activities.

Lawrence Hall of Science Halloween Party Lawrence Hall of Science, Centennial Drive near UC Berkeley and Grizzly Peak Blvd, Berk; (510) 642-5134. www.lawrencehallscience.org. Sat/25, 6:30-9:30pm. \$8-12. Reservations are required for this popular party, featuring games, activities, and candy.

Mary Pope Osborne Kepler's Books, 1010 El Camino Real, Menlo Park; (650) 324-4321. Tues/28, 6pm. Free. The author reads from the children's book *Haunted Castle on Halloween's Eve*.

Pumpkin carving and costume making Berkeley Farmers Market, Center at MLK Jr. Way, Berk; (510) 548-3333. www.ecologycenter.org. Sat/25, 10am-3pm. Free. Buy a pumpkin from a local farmer, then get to carving (kid-safe tools provided). The East Bay Depot for Creative Reuse is also on hand with materials for costume making and hat decorating.

'The Three Witches' Oakland Public Library, Diamond Branch, 3565 Fruitvale, Oak; (510) 482-7844. Tues/28, 7pm. Free. (Also Oct 29, 3:30pm, Brookfield Branch, 9255 Edes, Oak; 510-615-5725; and 4:30 and 7:30pm, Main Library Children's Room, 125 14th St, Oak; 510-238-3615.) Storytellers weave spine-tingling tales for children.

Art exhibits

'Folk and Fantasy' Canvas Gallery, 1200 Ninth Ave; 504-0060. Opening reception Oct 30, 6pm-midnight; gallery hours Sun-Thurs, 8am-midnight; Fri-Sat, 8am-2am (gallery staffed Wed-Sun, 1-9pm). Through Nov 25. Free. The gallery hosts an exhibit of works inspired by folk legends and fairy tales, with a Halloween-themed opening reception featuring music by Charlotte the Baroness.

'Mischief' Lola Gallery, 2517 Mission; 401-6800. Opening reception Oct 30, 7pm-midnight; gallery hours Wed-Sat, noon-7pm, and by appt. Through Nov 29. \$5-8. More than 20 emerging and established California artists contribute to this multimedia exhibit celebrating Halloween and "the mischievous side to artistic creativity."

'Monster' Creativity Explored, 3245 16th St; 863-2108. www.creativityexplored.org. Mon-Fri, 10am-3pm; Sat, 1-6pm. Through Nov 29. Free. Art featuring classic monsters, including the Mummy, Dracula, and the Creature from the Black Lagoon, as well as original creations ("the Axe Monster"), highlight this multimedia show.

Bay Area

Glass pumpkin patch Cohn-Stone Studios, 560 S. 31st St, Richmond; (510) 234-9690. Sat/25-Sun/26, call for time. Free. The art glass studio opens its doors to the public for an autumn sale featuring a "pumpkin patch" stocked with pieces created from glass. Also on tap are glass-blowing demos and tours of the studio's Mediterranean-style garden.

Vallejo Artists' Guild 930 Main, Vallejo; (707) 556-9710. Halloween party Sat/25, 6-9pm; call for gallery hours. Through Oct 31. Free. The exhibit includes art representing Halloween, Día de los Muertos, and harvest festivals.

día de los muertos

'Bringing Light to Darkness' SomArts Cultural Center, 934 Brannan; 863-1414, ext 104. www.somarts.org. Tues-Sun, noon-5pm. Through Nov 2. Free. In addition to hosting its annual Day of the Dead exhibit of traditional and unusual altars and art installations, SomArts presents "Espectáculo de los Muertos: Songs and Stories to Celebrate Our Dead," a bilingual performance of folk songs and tales from Boixtoles Theatre Company and musical trio Cascada de Flores (Nov 1, 1pm); and "Fiesta Bravas," a puppet-and mask-filled performance by Mexico City's Mascara Entre Sombras (Nov 2, 2-6pm).

'Death and Rebirth' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. www.precitaeyes.org. Nov 2, 7-10pm. Free. Precita Eyes Center's annual Day of the Dead celebration includes tributes to muralists and their loved ones who have passed on.

Día de los Muertos celebration California Academy of Sciences, Golden Gate Park; 750-7145. www.calacademy.org. Nov 1, 10am-4pm. \$2-8.50. Decorate traditional ofrendas and enjoy a live, pre-Columbian music performance by Ernesto Hernández Olmos.

Instituto Familiar de la Raza 2919 Mission; 229-0554. The center offers workshops on how to make sugar skulls, pan de muerto, altars, and other topics (Wed/22 and Oct 30, 4-7pm, free) and its 23rd annual Día de los Muertos procession (Nov 7, 5:30pm, free, begins at Horace Mann Middle School at Bartlett and 23rd Sts) and ceremony (Nov 7, 6pm, free, at the center).

'Saturdays Are Special' Randall Museum, 199 Museum Wy; 554-9600. www.randallmuseum.org. Nov 1, 1-4pm. \$3. Kids are invited to make Day of the Dead skulls inspired by the Randall Museum's animal skull collection.

Bay Area

Día de los Muertos exhibit Sonoma Valley Museum of Art, 551 Broadway, Sonoma; www.svma.org. Oct 30-Nov 3, 11am-8pm. Free. The museum hosts an exhibit of altars, painting, and sculptures, as well as a reception (Nov 2, 11am-5pm) with live music, food, and a skull-making workshop for children.

'Express Night: Days of the Dead' Oakland Museum of California, 1000 Oak, Oak; (510) 238-2200. www.museumca.org. Nov 7, 6-9pm. \$5-8. Artist Ala Ebtakar discusses the exhibit "Global Elegies: Art and Ofrendas for the Dead" (see below), plus a screening of Lourdes Portillo's film *La Ofrenda: The Days of the Dead*.

'Global Elegies: Art and Ofrendas for the Dead' Oakland Museum of California, 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. Through Dec 7. \$5-8. The exhibit features artworks and installations inspired by traditions and ceremonies for honoring the dead, including those of Mexico, Cuba, China, Ghana, Iran, the Philippines, and Vietnam, plus contemporary American art.

'Matices de la Muerte (Shades of the Dead)' Corazon del Pueblo, 4814 International Blvd, Oak; (510) 532-6733. 10am-6pm daily. Through Nov 4. Free. The center hosts its second annual Día de los Muertos art exhibit.

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

wednesday 22

Benefits

'Rock and Roll Spelling Bee' El Rio, 3185 Mission; 282-3325. 8pm-midnight, \$6-20. See 8 Days a Week, page 70.

thursday 23

Around town

'Ferry Building Marketplace Harvest Festival' Ferry Building Marketplace, The Embarcadero; 905-5300. www.ferrybuildingmarketplace.com. 11:30am-1:30pm, call for price. Bluegrass Inten-

905-5300. www.ferrybuildingmarketplace.com. 4:30-7pm, call for price. Center for Urban Education about Sustainable Agriculture and Ferry Plaza Wine Merchants host a wine-tasting event featuring regional organic wines. Other Harvest Festival events continue through Sun/26.

Benefits

'Perfect 10' Velvet Lounge, 443 Broadway; www.whrc-access.org. 8pm, \$20. Hip-hop diva Medusa and spoken word artists Mamaz perform to benefit Access, an organization providing access to reproductive health care for women.

Authors

Al Franken Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, \$20-36. The comedian and author discusses his book, *Lies and the Lying Liars Who Tell Them: A Fair and Balanced Look at the Right*. **Noel Neill** Books Inc., 2275 Market; 864-6777. 7:30pm, free. See 8 Days a Week, page 70.

friday 24

Around town

'Ferry Building Marketplace Harvest Festival' Ferry Building Marketplace, The Embarcadero; 905-5300. www.ferrybuildingmarketplace.com. 11:30am-1:30pm, call for price. Bluegrass Inten-

Benefits

'Fall into Art 2003' Preview Room, 582 Market; 781-3894. 5:30pm, \$20. Variety Children's Charity of Northern California and San Francisco Women Artists present this benefit art auction. **Midnight Masquerade Benefit Gala** Green Room Performing Arts Center, San Francisco Veterans Building, 401 Van Ness; (510) 540-0754. www.narika.org. 9:30pm, \$20-40. Narika, a South

Asian domestic violence organization, presents this benefit featuring DJ Cheb I Sabbah, tarot card and palm readings, a costume contest, door prizes, cocktails, and more.

Authors

Al Franken Fairmont Hotel, Terrace Room, 950 Mason; 597-6712. Noon, \$15-45. The comedian and author discusses his book, *Lies and the Lying Liars Who Tell Them: A Fair and Balanced Look at the Right*.

saturday 25

Around town

'Ferry Building Marketplace Harvest Festival' Ferry Building Marketplace, The Embarcadero; 905-5300. www.ferrybuildingmarketplace.com. 8am-2pm. Today's Harvest Festival activities include book signings by Judy Rodgers and Rick Rodgers, a raffle drawing, and cooking demonstrations. Other Harvest Festival events continue through Sun/26.

'New Expression Fall Classic' Melting Point Gallery, 1340 Bryant; 861-0580. 9pm-2am, \$5-10 sliding scale donation. This art and music showcase features artworks by Lisel Ashlock, Ezra Li Esimont, Matt Furie, Pete Glover, Kevin Panozzo, and Michelle Romo; music performances by Restiform Bodies, Meanest Man Contest, Telecommunications, and Hattattak; and video shorts by Jamie Flam, Frankie Koeller, and Justin Coloma.

'Punk Monkeys on Parade' 540 Club, 540 Clement; 420-9111. www.540-club.com/punkmonkeys. 2pm, free. See 8 Days a Week, page 70.

Benefits

Benefit concert Old First Church, 1751 Sacramento; 474-1608. 8pm, \$25. Various musicians perform new music, jazz, and classical music to benefit Old First Church.

'Butterfly Social 2003' Asian Ari Museum, 200 Larkin; 391-4721. 6:30pm, call for price. Wu Yee

Continued on page 96



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artlistings

Saturday 25

From page 95

Children's Services presents this fundraiser featuring food and wine and an opportunity to visit all current and special exhibitions at the Asian Art Museum.

sunday 26

Around town

'Emerging Voices in Jewish Writing' W Hotel, 181 Third St; (323) 935-5120. 10am, \$25. Michael Krasny moderates this discussion featuring a panel of authors including Joel ben Izzy, Peter Orner, and Elizabeth Rosner.

'Ferry Building Marketplace Harvest Festival' Ferry Building Marketplace, The Embarcadero; 905-5300, www.ferrybuilding-marketplace.com. 11am-4pm. Today's Harvest Festival activities include pumpkin carving, beekeeping demonstrations, lectures, live music by Bluegrass Intentions, and more.

'10th Annual Pet Pride Day' Sharon Meadow, Golden Gate Park; 554-9427. 11am-4pm, free. Bring your pet and the whole family to this event sponsored by Animal Care and Control featuring pet-trick competitions, a pet costume contest, demonstrations, performances, children's activities, and more.

Benefits

'Artists for Ammiano' Club Galia, 2565 Mission; 273-4633. 6-10pm, \$10-500. MC Fairy Butch and guests Julia Serrano, MC Katastrophe, Sherilyn Connelly, Red Jordan Arobateau, Frankie Tenderloin and the Rent Boys, Shawna Virago, angel of the nod and the phantasy deflyment, Jose Navarette and Debby Kaiyama, Jesselito Bie, Arnel Alcorido, Dance Brigade, Sini Anderson, Gisselle, Garza, Fifi Rodriguez, La Jaiba, William Morin, and the Dangers perform to benefit and endorse Tom Ammiano for mayor; other highlights include a veggie chili fest and a Halloween costume runway show.

'Fashion, Flares, and Aires' Conference Center, St. Mary's Cathedral, 1111 Gough; 921-9307. 3-6pm, \$30. This fashion show benefits Goal Reachers, an organization helping students with personal and financial needs.

'Making Strides Against Breast Cancer' Speedway Meadow, Golden Gate Park, 25th Ave and Fulton; 1-877-906-7222. 8am-2pm. Raise funds for the American Cancer Society at this charity event.

'Walk Now San Francisco' Kezar Stadium, Golden Gate Park; 1-888-8AUTISM. 10am. Raise funds for the Cure Autism Now Foundation at this walkathon.

monday 27

Around town

'Ask a Scientist' Bazaar Cafe, 5927 California; 751-5376. 7-9pm, free. Steven Bodovitz hosts this lecture series for adults on modern science topics.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10, \$7 seniors, \$6 for 12 to 17, free for 11 and under. "AsiaAlive: East Meets West." Live artists demonstrations and hands-on art activities (noon-4pm). Through Oct 31. "Goryeo Dynasty: Korea's Age of Enlightenment, 918 to 1392." More than 100 works, including celadon ceramics, Buddhist paintings and sculptures, illustrated sutras, manuscripts, ritual implements, metal crafts, and lacquer wares. Through Jan 11, 2004. "Leaning Forward, Looking Back: Eight Contemporary Korean Artists." More than 20 mixed-media works. Through Jan 11, 2004.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 10 and under (free Tues). "Degas Sculptures." An exhibition of 73 bronze sculptures by Edgar Degas. Through Jan 18, 2004. "William Bailey Prints and Drawings." About 30 prints and drawings covering three decades of Bailey's artistic career. Through Feb 8, 2004.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under. "Great Comic Cats." An exhibition of original cartoon art featuring cat characters, including Garfield, Krazy Kats, Bill the Cat, Hobbes, Sylvester, and Moom. Through Sun/26. "From off the Streets of Cleveland Comes American Splendor." Works by comic book

writer Harvey Pekar illustrated by five underground comic book artists. Through Nov 23. "Too Hot to Handle: Creating Controversy Through Political Cartoons." Political cartoons by Rex Babin, Tom Meyer, Aaron MacGruder, Ted Rall, Garry Trudeau, Rob Rogers, Dan Perkins, Mark Fiore, Clay Bennett, Pat Oliphant, Joel Pett, and Signe Wilkinson. Through Feb 1, 2004.

Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Sat, 10am-5pm; Tues-Fri, Sun, 11am-5pm (first Wed, 11am-7pm). \$4, \$3 seniors, free for members and those 18 and under (free first Wed and Sat, 10am-noon). "Revealing Influences: Conversations with Bay Area Artists." Works by Midori Harima, Philip Ross, Susan Johnson White, Amy Berk, Charles Linder, Jason Mecier, Rigo 03, and Becky Schaefer, Frank Haines, Jarrett Mitchell, and Mary Elizabeth Yarbrough. Through Nov 15.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 10am-6pm (Fri, 10am-9pm); Thurs, 10am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm). "Marc Chagall." Paintings and works on paper by the artist. Through Nov 4. "The Photographs of Reagan Louie: Sex Work in Asia." Large-scale color photographs. Through Dec 7. "Reprocessing Information." Works using information as primary subject and medium. Through Feb 8, 2004. "Diane Arbus Revelations." Photographs by Diane Arbus. Oct 25-Feb 8, 2004.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Sun, 11am-6pm (first Thurs, 11am-8pm). \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Ten by Twenty." Ten newly commissioned works created in celebration of Yerba Buena Center for the Arts' 10th anniversary. "Four in a Row." A series of performance-based installations by Guillermo Gómez-Peña, Matmos, Claudia Tennyson, and Bill Daniel. Both exhibits Through Jan 4, 2004.

Bay Area

Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. Free. "Brought to Light: The Storied Collections of the Judah L. Magnes Museum." Textiles, ceremonial objects, documents, paintings, photographs, fine art, and artifacts from Jewish communities of the 1300s to the 1970s. Oct 27-April 26, 2004.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$8, \$5 seniors and students. "Global Elegies: Art and Offerings for the Dead." Artworks and installations inspired by traditions and ceremonies for honoring the dead. Through Dec 7. "The Art of Fred Martin: A Retrospective, 1948-2003." Works by the painter, teacher, and writer. Through Jan 4, 2004.

Phoebe A. Hearst Museum of Anthropology 103 Kroeber Hall, Room 3712, UC Berkeley; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4:30pm. \$4, \$3 seniors, \$1 students, free for 12 and under. "Ecuadorian Pottery and Textile Traditions." An exhibition tracing Ecuador's history and cultural accomplishments through the works of its artists from pre-Hispanic times to the present. Through Dec 14.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-7pm. \$8, \$5 seniors and youths, \$4 members and UC Berkeley students and faculty (free Thurs). "Gene(s): Contemporary Art Explores Human Genomics." Almost 100 works by contemporary artists on the topic of genetic engineering. Through Dec 7. "Exhibiting Signs of Age." Almost 40 images that explore the perception and representation of age. Through Jan 18, 2004.

galleries

Opening

Big House 1417 15th St; 284-9400, www.genarts.org. "Blue: Emerge 2003," sixth annual exhibit of works by emerging artists (opening-night party and benefit, Thurs/24, 8pm-midnight, \$35). Oct 24-Nov 8.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm (first Thurs, 10:30am-7:30pm). Drawings and paintings by Barbara Takenaga; recent work by Richard Baker (reception Nov 6, 5:30-7:30pm). Through Nov 29.

Hotel Monaco 501 Geary; 292-0100, www.monaco-sf.com. "Grace Slick Exhibit," artwork by the '60s rock icon. Fri/24, 7-10pm and Sat/25, noon-2pm, 7-10pm.

John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Paper Trail," works by Squeak Carnwath; "Dream House," works by Gregory Crewdson (reception Thurs/23, 5:30-7:30pm). Oct 23-Nov 22.

Point Shipyard Bldg 101, Studio 2521; 564-1864. Paintings by Cynthia Tom. Sat/25-Sun/26.

Bay Area

Mills College Art Museum 5000 MacArthur Blvd, Oak; (510) 430-2164. Tues and Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "Portraits of 20th-Century Artists," works by Josef Breitenbach. Through Nov 9. "Circumstantial Evidence," paintings by Martin Mull (reception Nov 5, 5:30-7:30pm). Oct 28-Nov 16. "Selections from the Anderson Collection," works by Jennifer Bartlett and Elizabeth Murray (reception Oct 29, 5:30-7:30pm). Oct 28-Dec 14; Jan 13-March 7.

Ongoing

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-6pm. "Crust," works by Ellen Babcock, Eleanor Harwood, and Genevieve Quick. Through Nov 8.

'Capture and Record'

Through Nov. 1, Shooting Gallery

Jessica Holmes is unrecognizable in many of her self-portraits in "Capture and Record." Meeting her in person, when she's fully clothed with dyed-black hair, you'd never guess she's the underwear-clad (and sometimes nude) blond woman in her photographs. The process of shooting them is so intimate that she does it herself, setting the timer and then leaping into position before the shutter clicks. Once they appear on the gallery wall, though, they're no longer private, but impersonal observations on seeing and being seen. Her images describe, specifically from a female perspective, the many ways women present themselves to the world and view themselves when they're alone. Some are seemingly straightforward portraits; others are loaded with signifiers of class, subculture, fetish, or personal taste: fishnets, cigarette butts, bondage gear. She doesn't photograph models, but real people with real, imperfect bodies. In *The Mirror*, one of her self-portraits, shows her in a defiantly individualized light, wearing lacy black underwear with gym socks and athletic shoes. She's both girlie and not girlie, self-critical and self-exploratory, playing to the camera and ignoring it. She looks at her own body as the outside world does, and then inverts that view, reveling in the power of her own gaze — to make herself an object or not, according to her whim. Some of the most revealing photos in the show, however, aren't of bodies. *Sea Dragon*, for instance, shows the whirling, blaring lights of a Ferris wheel. Looking at this carnival attraction through the eyes of the profoundly self-conscious Holmes suggests multiple metaphors for physicality and power: the power to disorient, amuse, and captivate. To thrill or inspire fear. To capture and cage or to liberate. **Tues.-Sun., noon-7 p.m., 839 Larkin, S.F. (415) 931-8035.** (Lindsey Westbrook)

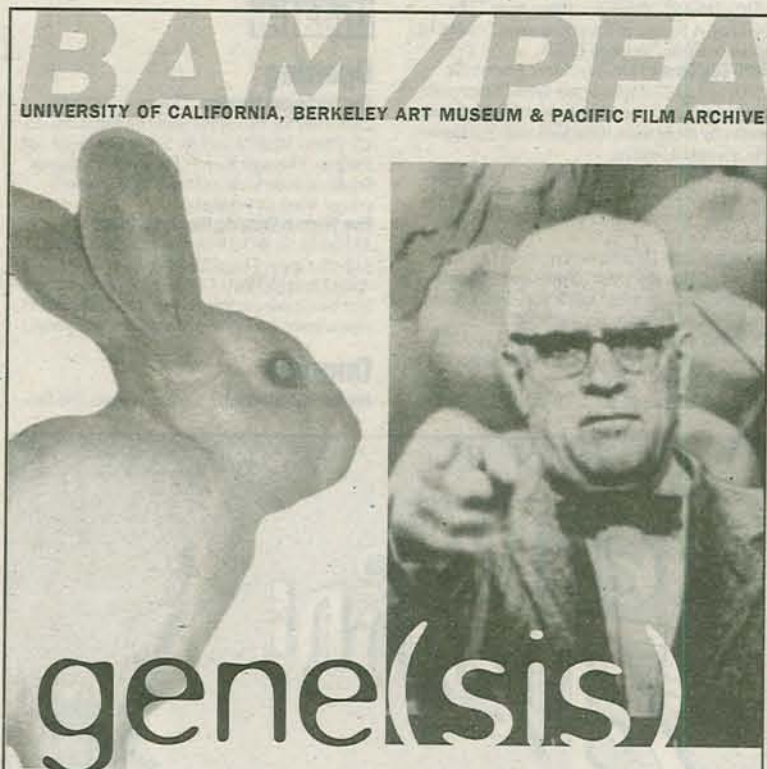


IN THE MIRROR (SELF-PORTRAIT) (1997), BY JESSICA HOLMES

Michael Martin 101 Townsend, Ste 207; 543-1550. **Tues, Thurs, Sat, 11am-5:30pm.** New work by Rex Ray. Through Fri/24.
ODC Theater Gallery 3153 17th St; 626-6745. **Tues-Sat, 2-5pm.** "The Sixties," photographs by Suki Hill. Through Nov 17.
San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. **Wed-Sat, 11am-5:30pm; Tues, by appt.** "Construct 3: The Third Annual Installation Award Show," work by J. Michael Deane and Mads Lynnerup. Through Sun/26.
Seam Gallery 600 Illinois; 621-9899. **Call for hours.** "Blessed are the Pure of Heart," photo-

graphs by Helen Sinelnikoff-Nowak of San Francisco's Russian orthodox community. Through Sat/25.
Shooting Gallery 839 Larkin; 931-8035. **Tues-Sun, noon-7pm.** "Capture and Record," works by Jessica Holmes. Through Nov 1. See Critic's Choice.
SomArts Cultural Center 934 Brannan; 552-2131. **Tues-Sun, noon-5pm.** "Open Studios Exhibition," featuring one artwork by each participating artist in San Francisco "Open Studios." Through Sun/26. "Bringing Light to the Darkness," Day of the Dead art installation. Through Nov 2.

Continued on page 98



CONTEMPORARY ART EXPLORES HUMAN GENOMICS

Through December 7, 2003

Five years after the mapping of human DNA comes *Gene(sis)*—a major exhibition exploring contemporary artists' visions of a genomic future. From glowing bacteria to "manimals" and genes for sale, *Gene(sis)* goes beyond the science to examine our hopes, fears, and dreams of a genetically modified world.

THIS WEEK IN CONJUNCTION WITH GENE(SIS):

Genetic Screenings

GENETIC-THEMED FILMS AT THE PFA THEATER

Thursday, October 23, 7:30 p.m.

Hybrid, Monteith McCollum (2000)

A beguiling portrait of Iowa farmer-turned-entrepreneur Milford Beeghly and his lifelong obsession with developing his own breed of hybrid corn. Grand Prize Winner at 2001 Sundance.

Thinking through Genomics

LECTURES AND DISCUSSIONS IN THE MUSEUM THEATER

Sunday, October 26, 3 p.m.

LECTURE Paul Rabinow: *A Machine to Make the Future: An Anthropologist in the World of Biotechnology*. UC Berkeley Anthropologist Paul Rabinow takes a searching look at the public façade and the people behind the biotech industry.

More information: www.bampfa.berkeley.edu

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ENCOUNTER CULTURE

BAM/PFA 2626 Bancroft Way 510.642.0808 PFA Theater 2575 Bancroft Way

Intersection for the Arts 446 Valencia; 626-2787. **Wed-Sat, noon-5pm.** "Sama-sama/You're Welcome Art Auction," an exhibition of the results of an international collaboration and exchange project between community arts organizations and artist from San Francisco and Yogyakarta, Indonesia. Through Sat/25.
John Pence Gallery 750 Post; 441-1138. **Mon-Fri, 10am-6pm; Sat, 10am-5pm.** "Self Portraits," an invitational exhibition featuring 37 works by 37 artists. Through Nov 13.
Meridian Gallery 545 Sutter; 398-7229. **Tues-Sat, 11am-5pm.** "Ruth Eckland: Blindfold and Last Train," video installations (artist's talk Sat/25, 2pm). Through Sat/25.



Day of the Dead Exhibition
October 11 - November 02

SomArts Cultural Center
934 Brannan St. San Francisco
415-863-1414 x104
www.somarts.org

Gallery Hours: noon-5pm
Tuesday thru Sunday
Free Admission

Special Event Closing Ceremonies

Sunday, Nov. 02 2pm - 6pm
Followed by Day of Dead Procession
Featuring: Classical Music

Mexican & Cuban Folk Music
Performance: Mascara Enter Sombras
Face Painting Artist to Prepare You for Procession
Donation

Closing Ceremonies
Sunday, Nov. 02 2pm - 6pm
Featuring: Teatro Mascara Entre Sombras from Mexico City

Rene Yañez - Curator
Nick Gomez - Artist/Designer
Jack Davis - SomArts Exec. Director



Blue Room Gallery 2331 Mission; 282-8411. **Wed-Sun, 1-9pm.** "Bay Area Furniture Art 2003," works by over 15 local artists and designers. Through Sun/26.
Calumet Gallery 2001 Bryant; 643-9275. **Call for hours.** "Concrete and Water," photographs by Amanda Bauser and Jim Gamblin. Through Oct 31.
Canvas Gallery 1200 Ninth Ave; 504-0060. **Sun-Thurs, 8am-midnight; Fri-Sat, 8am-2am.** "You'll Enjoy California," paintings by Warner Williams and Rick Monzon. Through Mon/27. "Poets and Painters, Sculptures and Scribes," an installation of text and imagery by a group of artists and poets. Through Nov 23.
Clay Studio 743 Harrison; 777-9080. **Wed-Sat, noon-5pm, and by appt.** "17+ Studio Artists of the Clay Studio." Most of the artworks in "17+ Studio Artists of the Clay Studio" are clay sculptures, but you'll also find paintings, works on paper, and mixed-media pieces. Barbara Florez's *Mad Bovine Memories* series wields the greatest shock value; she stamped 21 images onto paper using watercolor, ink, and a cow brain. The red and yellow blobs are starkly physical, almost barbaric, and it's impossible to look at them without wondering what cellular complexities might be encoded there. One of the best works in the show is Wendy Testu's *School of Decaying Fish Skeletons*, which appears to swim out from the wall, briefly enter the gallery space, and then reenter the wall. The Raku-fired ceramic fish in-

deed seem to be decaying, but their small size and delicate, crumbling flesh make them look less like monsters and more like ghosts, or shells, of long-gone leviathans. Their almost-breaking-apart bodies echo the state of their "school," a haphazard formation that also appears to be disintegrating before our eyes. Through Sun/26. (Westbrook)
FiftyCrows Gallery 1074 Folsom; 551-0091. **Wed-Fri, noon-6pm.** "Aging in America," an installation of "aging artifacts" collected by Julie Winokur from the homes of elderly people who died alone in San Francisco and photographs by Ed Kashii. Through Sat/25.
Galeria de la Raza 2857 24th St; 826-8009. **Wed-Sat, noon-6pm.** "Land Rites," works by Caleb Duarte, Al Hernandez, Branca Nitzsche, Veronica Duarte, Justin De Leon, Richard Godinez, and Lisa Marie Delgadillo. Through Sat/25.
Haines 49 Geary, fifth flr; 397-8114. **Tues-Fri, 10:30am-5:30pm (first Thurs 10:30am-7:30pm); Sat, 10:30am-5pm.** "The Light Within," light installation by James Turrell. Through Sat/25.
Heather Marx Gallery 77 Geary, second flr; 627-9111. **Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.** "openendless," works by William Swanson. Through Nov 15.
Herbst International Exhibition Hall 385 Moraga, Presidio; 441-3400. **Thurs-Sun, 11am-5pm.** "International Juried Exhibition," various works from around the world. Through Nov 16.

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stage listings

Galleries

From page 97

Spanganga 3376 19th St; 821-1102. Thurs-Sun, 6-9pm, and by appt. "Tonit!" works by Jo Addison, Scott Hewicker, Jess Peter Land, Christian Marclay, Leah Modigliani, Joe Sola, and Mary Elizabeth Yarbrough. Through Nov 16.

Bay Area

Craft and Cultural Arts Gallery Elihu M. Harris State of California Office Bldg, 1515 Clay, Oak; (510) 238-6952. Mon-Fri, 10am-5pm. "The Symbol: A Source of Empowerment," works by various artists. Through Fri/24.

5616 Bay Street 5616 Bay Street, Emeryville; (510) 652-6122. Daily, 11am-6pm. "Emeryville Art Exhibition," the 17th-annual exhibit features works by more than 100 artists and craftspeople. Through Sun/26.

Gallery 555 555 12th St, Oak; (510) 238-2200. Mon-Fri, 7am-6pm (Thurs, 7am-8pm). "Stretch," works by Marta Thoma. Through Dec 31.

Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10am-2pm. "Recent Pinhole Photographs," black-and-white photos by S. McGrath Ryan. Through Sat/25.

21 Grand 449B 23rd St, Oak; (510) 444-7263. Thurs, 4-8pm; Fri-Sun, 1-6pm. "Old School: The Memorialization of Freedom and Excess," work by Nancy Mizuno Elliott. Through Sun/26.

stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, Lara Shalson, and Chloe Veltman. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

The Barbecue Murders Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. \$5-15. Opens Wed/22, call for time. Runs Wed-Sat, 8:30pm. Through Nov 1. Theatre Rhinoceros' Studio season kicks off with John Fisher's creepy work in progress.

Five Women Wearing the Same Dress Venue 9, 252 Ninth St; 863-1940, www.ticketweb.com. \$10-15. Opens Thurs/23, 8pm. Runs Thurs-Sat, 8pm. Through Nov 15. Actors Anonymous Theatre Company performs Alan Ball's bittersweet comedy set at a Tennessee wedding reception.

Ongoing

Are We Almost There? Shelton Theatre, 533 Sutter; 345-7575. \$20-22. Fri-Sat, 8pm. Open-ended. Travel is the theme of this musical comedy revue.

Blood Poet Lorca! Actors Theatre of San Francisco, 533 Sutter; 273-5164. \$15-20. Extended run: Fri-Sun, 8pm. Though Nov 2. In Luis Oropeza's lyrical solo show, the celebrated Spanish poet and playwright Federico Garcia Lorca relives moments from his life, mingling memories of his family and his thirst for writing with the rise of Franco's dictatorship and his own murder at the hands of nationalists. While the narrative lacks focus, and the prose—in an effort to mimic Lorca's bravura dramatic style—often seems more overwrought than a matador's costume, the mise-en-scène and performance are often engaging. As Oropeza, dapper in a dicky bow, plays piano on a chair and stages a puppet show on a tabletop, so John Maloney's fluid direction, Cliff Caruthers's ghostly sound effects, Christopher Kristant's metaphoric use of a derelict house setting, and Rob Robertson's strong lighting similarly demand the audience's full attention. (Veltman)

Blue Window Exit Stage Left, 156 Eddy; 440-4913. \$16-25. Fri-Sat, 8pm. Through Nov 8. When Libby invites a hodgepodge of thirtysomething urbanites over for a dinner party—most of whom don't know each other—she hopes to forge the human connections that have eluded her since tragedy struck her life four years ago. However, from the opening montage of this play by Craig Lucas (*Prelude to a Kiss*) in

which the hopelessly awkward Libby rehearses the conversations she hopes to have with her various guests—an eclectic group of professionals, all of whom are alienated in their own way—we know we're in for a less-than-harmonious evening. The Chameleon Theatre Company does a good job staging Lucas's montage scenes in a tight space; however, it's the party that is the crux of this play. The difficulty with this uncomfortable encounter is that the forced humor and overcompensation of the guests look much like overacting, and the mutual irritation of the partygoers can too easily become our own. (Shalson)

The Book of Liz Shelton Theatre, 533 Sutter; 4115, www.unidentifiedtheatre.org. \$15-35. Thurs-Sat, 8pm; Sun, 7pm. Through Nov 30.

Unidentified Theatre Company performs David and Amy Sedaris's comedy about a woman who leaves her cheese ball-making religious community to seek a more satisfying life as a waitress.

A Bright Room Called Day Exit on Taylor, 277 Taylor; 721-9682. \$20. Fri-Sat and Mon/27, 8pm. Through Nov 8. "Welcome to Germany," Agnes (Libby O'Connell), ever the gracious hostess, finds her tongue at last and welcomes Mr. Swetts (John Craven), the Devil, to her home. It's the final moment of a particularly memorable scene in La Luna Theatre Collective's strong, if uneven, production of Tony Kushner's first play, an exuberant piece of theater whose uncanny mix of politics, ebullient dialogue, live-

ly intellectualism, dramatic playfulness, and moral seriousness presages his monumental *Angels in America*. And though inspired, like *Angels*, by the excesses of the Reagan era, *A Bright Room Called Day* seems crazily, depressingly, eerily to have grown more precisely contemporary in its audacious look back at the final months of the Weimar Republic and the rise of Adolf Hitler. (Avila)

'Cafe Project: Triple Espresso' Canvas Cafe and Gallery, 1200 Ninth Ave; www.aconspiracy.org. Free (donations requested). Sun, 7pm; Mon-Tues, 8pm. Through Nov 4. Theatre Artists' Conspiracy performs a festival of one-act plays by local authors.

'Comedy on the Square' Shelton Theatre, 533 Sutter; 522-8900. \$15. Upcoming performances include "Macaroni Art Theater" (Fri/24-Sat/25, 10pm); "A Celebration of Silliness," with Fred Anderson (Sun/26, 3 and 7pm); "True Fiction Magazine improv troupe" (Sun/26, 8:30).

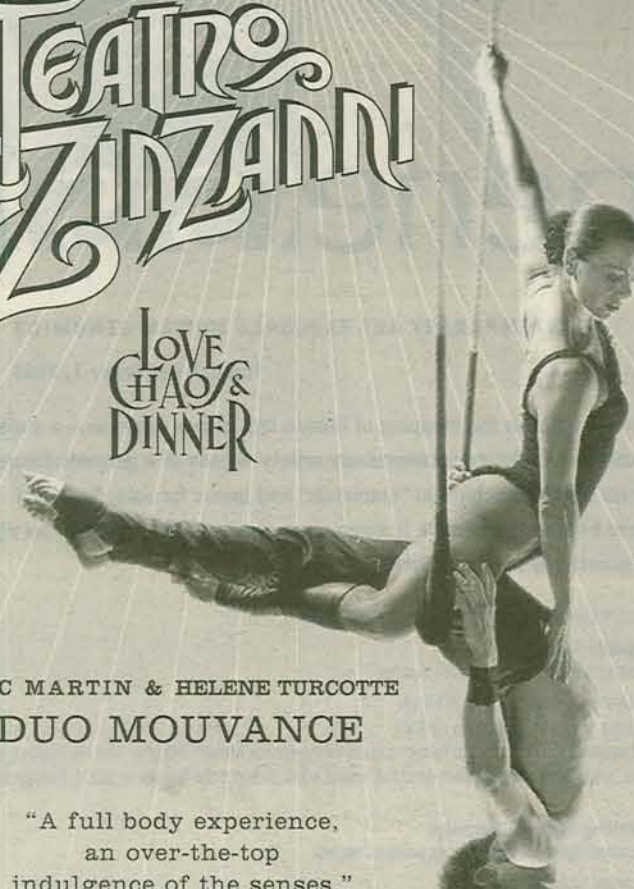
The Dog Problem Actors Theatre of San Francisco, 533 Sutter; 296-9179, www.actorstheatre.org. \$20. Thurs/23-Sat/25, 8pm; Sun/26, 5pm. David Rabe's play, presented by the Actors Theatre, is part testosterone fest (complete with mobsters, random acts of violence, and onstage pissing and puking), and part meditation on questions of fate, karma, faith, and the ability to know who your friends are. The piece fluctuates somewhat uncomfortably between depth and frivolity, terror and hilarity (the combination showing up in the actors' inability to conceal their mirth during the mobster scenes on opening night). However, strong performances by the principle cast members (often taking their caricatured characters to extremes) are a real source of pleasure in this production. (Shalson)

18: The White Album Climate Theatre, 285 Ninth St; 646-0868. \$12-14. Thurs/23-Sun/26, 8pm. In their new show, 18 Mighty Mountain Warriors, the Bay Area-based Asian American comedy troupe, explores tensions between Asian group culture and American individualism through an intentionally fractured project of competing initiatives that, like the Beatles album, may or may not form a coherent whole. The smaller-than-usual cast of regulars offers the company's trademark charisma and comedic skill, singing,

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stage listings

dancing, wrestling, hopping, and humping their way through with aplomb. But the invariably fun sketches are not equally worthy. (Avila) **In Our Names** Exit Theater, 156 Eddy; 364-1801, www.twojusttwoequal.org. \$12-18. Fri-Sat, 8pm. Through Nov 8. Vanessa Clark's dark comedy explores the allure of power through a cast of eclectic characters.

Last Act for Walter Gordon and other plays Costume Studio Stage, 1119 Market; 433-7827, 552-6672. \$20. Thurs-Sat, 8pm. Through Nov 16. Local ventriloquist performer Ronald E. Coulter and his partner, Sidney Star — together in showbiz for the past 50 years — take the stage with a trio of original plays.

A Midsummer Night's Dream Zeum Theater, Fourth St at Howard; 749-2228, www.act-sf.org. \$10-15. Wed/22, 8pm. American Conservatory Theater unleashes its master's of fine arts program's class of 2004 in Shakespeare's fantastical, warm-hearted treatment of love in all its irrationality. King Oberon (Adrian Delaney) and Queen Titania (Marilee Talkington) are on the rocks, and woe to those who enter the woods when fairy royalty feud: eloping lovers Hermia (Stephanie Weeks) and Lysander (Jeff Galfer), spurned ones Demetrius (D.J. Lapite) and Helena (Stacey Jensen), or the amateur thespians rehearsing a wedding-day play for Duke Theseus (Nicholas Dominick Sweeney) and bride Hippolyta (Crystal Noelle). Given its capacity to make everyone its fool, there's some comfort in thinking that it's mischievous spirits like Puck (a sprightly Lisa McCormick) playing with us when we play at love. A talented young cast makes an impressive debut in a wise and lively production directed by Giles Havergal. The comical play-within-the-play is particularly effective, with Rob Seitelman excellently placed as the loudly overenthusiastic, amiably innocent Nick Bottom — supreme object of the play's humor and its trusty anchor. (Avila)

Nickel and Dimed Brava Theater Center, 2789 24th St; 647-2822. \$18-32. Wed-Sat, 8pm; Sun, 3pm. Through Nov 9. TheatreWorks and Brava! For Women in the Arts copresent the northern California premiere of Bay Area playwright Joan Holden's stage adaptation of Barbara Ehrenreich's 2001 best-selling exposé of low-wage work in America. An ambitious, kinetic if flawed production, it centers on a fiftysomething left-wing journalist named Barbara (a charming Sharon Lockwood), who at the behest of her editor (Darren Bridgett) takes a succession of minimum- and low-wage jobs to see firsthand how people get by on the strange planet of the working class. While the play infuses this bleak but marvelously peopled landscape with lots of humor and some stimulating insights, the desire to entertain and the urge to earnestly confront sometimes feel at cross purposes. (Avila)

No Exit Studio 210, 3425 Cesar Chavez; 267-7687. \$11-13. Fri/24-Sat/25, 8pm. GTX performs Sartre's classic about one man, two women, and three chairs.

"Out at Sea and The Party" Next Stage Theater, 1620 Gough; 1-866-GOT-FURY, www.foolsfury.org. \$12-20 (pay what you can, previews and Thurs). Thurs/23-Sun/26, 8pm. If you like your satire spicy, foolsFURY has a bill not to be missed: a program of two very funny, one-acts by the internationally renowned short-story writer and playwright Slawomir Mrozek. In *Out to Sea*, three hungry men adrift in a raft — Fat (Gwen Loeb), Thin (Emilie Miller), and Medium (Alexander Lewis) — discuss who among them should rightfully sacrifice himself to the appetite of the others. In *The Party*, three friends (Lewis, Loeb, and Miller) show up to an empty room prepared for what they had thought was supposed to be a party. The initial confusion and disappointment turn to a questioning of the nature of the party they thought they had been invited to. Is it a wedding or a funeral? And what's the difference again? Clever direction and excellent performances bring nimble physical comedy and a range of thematic colors to these rarely seen theatrical gems. (Avila)

Salam Shalom ... a Tale of Passion New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$18-38. Wed/22-Sat/25, 8pm; Sun/26, 2pm. Playwright-actor Saleem's contemporary tale of love across enemy lines makes its Bay Area premiere in a New Conservatory Theatre Center production directed, with added material, by Mike Ward. Nabeel (warmly played by Saleem), a newly arrived Palestinian instructor at UC Berkeley, finds himself assigned a Jewish roommate, Yaron (Bradford Cooreman), an openly gay American Israeli grad student. With a mix of humor and social insight, the Arab-Israeli conflict gets transposed into a battle over

the run of the apartment's mutually occupied territory — and in a twist unlikely at Camp David, the two men fall in love. Heartfelt and timely, the production nonetheless suffers from uneven performances, while the script's stick-figure characterizations and sometimes heavy-handed exposition contribute to a slack pace. Still, *Salam Shalom* pleads sympathetically for universal respect and understanding. (Avila)

Son of Dracula New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$18-38. Wed/22-Sat/25, 8pm; Sun/26, 2pm. New York actor-playwright David Drake (*The Night Larry*

Kramer Kissed Me) stars in the West Coast premiere of his 2002 solo show. Directed by Kathleen Brant, the play chronicles Drake's real-life quest to discover whether his family name, Dracula, leads back to the 15th century's half-historical, half-legendary figure Vlad Dracula, a.k.a. Vlad the Impaler. Son of divorced parents and a decidedly fuzzy paternal pedigree, Drake's inherent thirst for a bloodline takes him to the annual meeting of the Transylvanian Society of Dracula in Romania, the ruins of Vlad's fortress in Poenari, and the war-scarred coastline of his immigrant great-grandfather's Croatian boy-

hood. But the journey across an ocean and six centuries is in large part a son's circuitous route to an emotionally distant father. Along the way, the assorted weirdos and misfits presented by the dexterous and magnetic Drake can seem bloodless, if amusing, caricatures alongside the troubled yet tenderly drawn relationship with his father, and the moving embrace of a long-lost family that is its bittersweet inheritance. (Avila)

StretchMarks: Growing into Motherhood New venue: Exit on Taylor, 277 Taylor; www.dramamamas.com. \$17-22. Opens Nov 13, 8pm. Runs Nov 14-15, 20-22, Dec 4-6, 11-13, 8pm. Through

Dec 13. Four Bay Area moms perform their show about parenting.

"Thursday Thick House" 1695 18th St; 821-4849. \$15-20. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 2. The world premiere of Adam Bock's *Thursday* offers a pleasant excursion into a spotless, TV-toned, pastel neighborhood — where no one seems to be doing much in the way of real work and the day flies by in a series of sharply stylized comical encounters and pantomimes among a circle of quirky characters. The story revolves around Marcy (Chloe Brozman), who returns to

Continued on page 100

California Contemporary Dancers

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Photos: Andy Mogg
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Yasmen Sorab Mehta
ARTISTIC DIRECTOR

Sheetal Naren Gandhi
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Theater

From page 99

her hometown via rehab after a failed career as a TV starlet. Encore Theatre Company's sleek production knowingly imbues Bock's high-energy buffoonery with choice snippets of pop music, a spare but eye-catching pop-art set, and a disarmingly sharp and charming cast. (Avila) **Waiting for Godot** Geary Theater, 415 Geary; 749-2228, www.act-sf.org. \$11-56. Opens Wed/22, 8pm. Runs Thurs/23-Sat/25, Oct 29-Nov 1, Nov 4-8, 11, and 12-15, 8pm (also Sat/25, Oct 29, Nov 1, 8, 12, and 15, 2pm); Sun/26 and Tues/28, 7pm (also Sun/26, 2pm); Nov 2, 9, and 16, 2pm. American Conservatory Theater performs the 50th-anniversary revival of Beckett's existential classic.

Wheel of Fortune Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs and Nov 10, pay what you can). Opens Thurs/16, 8pm. Runs Thurs-Sun and Nov 10, 8pm. Through Nov 10. Campo Santo performs John Stepping's latest drama.

Windows and Mirrors: Stories by Paley, Malamud, and Biller A Traveling Jewish Theatre, 470 Florida; 285-8080. \$18-30. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Nov 2. (Also, Julia Morgan Center for the Arts, 2640 College, Berk. Runs Nov 6-8, 8pm; Nov 9, 2 and 7pm.) A Traveling Jewish Theatre and Word for Word team up again (after 2000's *Jewbird* and *Goodbye and Good Luck*) to present verbatim stage plays of works by master short story writers Bernard Malamud and Grace Paley, with the addition this time of a Jewish author of a newer generation, Germany's Maxim Biller. Word for Word's JoAnne Winter directs Paley's funny and penetrating New York stories, *Wants* and *A Conversation with My Father*, each set against the aftermath of the anti-war movement of the 1960s; and Malamud's *Spring Rain*, a wistful portrait of a middle-aged urban patriarch's loneliness and alienation on the eve of World War II. Z Space's David Dower directs Biller's piece of mock noir about a German Jewish writer who meets his doppelgänger in Manhattan, *Finkelstein's Finger*, a darkly humorous, irreverent examination of the Holocaust's effects on the descendants of both perpetrators and victims. An enjoyable ensemble (featuring ATTJ founders Naomi Newman and Corey Fischer, along with Karine Koret and Michael Smith) gets the most from these small, human tales emerging from a social landscape scarred by cataclysm. (Avila)

Worse than Chocolate Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-25 (previews, pay what you can). Wed-Sat, 8pm; Sun, 7pm. Through Nov 8. Theatre Rhinoceros presents "lesbian misfit" Jaeson Post's sitcom-style comedy about queer love and lust at a San Francisco law firm.

Bay Area

Eat La Val's Subterranean, 1834 Euclid, Berk; (510) 704-8210, www.shotgunplayers.org. \$10. Mon/Tues/27-28, 8pm. Shotgun Players Theatre

critic's choice: stage

Kate Corby and Dancers

Thurs/23-Sun/26, 848 Community Space

This weekend Kate Corby presents her third annual season, which, in the dance world, is already a respectable track record. In this program, "While I Wait: Dances from the Homefront, Past and Present," she takes on an issue that's hit home with women the world over for hundreds of years: while men take off for glory and war, women are left behind to wait and hope and bury them. Now that the Defense Department has become an equal-opportunity employer, the issue may not resonate in quite the same way. Still, enough tears are being spilled to fill



PHOTO BY ANDY MOGG

the oceans, so Corby has plenty of material to draw on. She pulls most of it for this multimedia work from the period between WWII and — unfortunately, thanks to current events — the present. The work, with video and choreography by Nora Stephens and live cello by Alex Keitel, is performed by six dancers and one actor. On a thematically complementary note, Megan Nicely also presents excerpts from *Reveal*, a work inspired by visits to cemeteries. Thurs.-Sat., 8 p.m.; Sun., 7 p.m., 848 Divisadero, S.F. \$12-\$15. (415) 771-4787. (Rita Felciano)

Lab presents an original work — created through interviews, improv, research, and other methods — all about eating. **Lionheart** Berkeley City Club, 2315 Durant, Berk; (510) 848-7800. \$8-20 (Thurs/23 and Oct 30, pay what you can.) Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. Central Works presents Gary Graves's new take on the legendary king. **My Gypsy** Del Valle Theatre, 1963 Tice Valley Blvd, Walnut Creek; (925) 943-7469. \$20-25. Fri/24-Sat/25, 8pm; Sun/26, 2pm. A young Roma woman struggles with accepting her upcoming arranged marriage. **No Ghost Hamlet** Transparent Theater, 1901 Ashby, Berk; (510) 883-0305, www.transparenttheater.org. \$25 (Thurs, pay what you can). Thurs-Sat, 8pm; Sun, 7pm. Through Nov 23. Transparent Theater presents its experimen-

tal take on Shakespeare's classic, with a female Hamlet, a live rock band, and other modifications. **Othello** New venue: Julia Morgan Center for the Arts, 2640 College, Berk; (510) 420-0813, www.womanswill.org. \$12-25. Thurs/23, 8pm. (Also Fri/24, 8pm, Solano College Theatre, Suisun Valley Rd, Suisun City. Sat/25, 8pm; Sun/26, 2pm, Pear Avenue Theatre, 1220 Pear, Mtn View.) Its wartime setting, treatment of fear of ethnic and racial "others," and insistence that sometimes the real enemy is the person claiming to act in your best interest all give Shakespeare's classic tragedy continuing relevance. In this vein, *Woman's Will* performs the original text in (mostly) contemporary dress, with soldiers outfitted in U.S. Army uniforms. But despite politically oriented program notes that encourage us

to relate this play to our contemporary situation, this production, while succeeding in drawing us into its well-executed drama, doesn't manage to raise too many questions. (Shalson) **Phaedra** Berkeley Art Center, 1275 Walnut, Berk; (510) 234-6046. \$8-12. Thurs-Sat, 8pm (no shows Sat/25 and Nov 6). Through Nov 21. Subterranean Shakespeare performs Deborah Rogin's adaptation of Euripides' tale of forbidden love.

The Water Principle Eighth Street Studio, 2525 Eighth St, Berk; (510) 704-8210. \$12-20. Extended run: Fri/24-Sat/25, 8pm. Shotgun Players presents playwright Eliza Anderson's darkly humorous fable of exploitation. In a setting of desolation and purity, a half-starved woman named Addie (Kate Sheehan) lives a hard but fiercely independent life on a plot of desert land coveted by an unctuous neighbor named Weed (John Thomas), a businessman and self-proclaimed "man of action" with Faustian dreams of development under the heading "Weed's Wonderland." What starts out maybe a little too reminiscent of Samuel Beckett ends a little more like Sam Peckinpah, with dialogue that at its best has a bite to it but often belabors its own significance. The strength of the production lies in a committed cast, who, with director John Warren, do a nice job straddling the decidedly fuzzy line between absurdist nihilism and the moralism of melodrama. (Avila)

dance

'Dance/Screen: Introducing Kenneth Kvarnström and Co.' Yerba Buena Center for the Arts, 701 Mission; 398-6449, www.performances.org. Tues, 7pm. \$4-7. San Francisco Performances presents films about choreographer Kenneth Kvarnström and his work.

Kate Corby and Dancers 848 Community Space, 848 Divisadero; 771-4787. Thurs-Sat, 8pm; Sun, 7pm. \$10-15 (no one turned away for lack of funds). The company performs *While I Wait: Dances from the Homefront, Past and Present*; the evening also includes works by Megan Nicely and Company and Nora Stephens. **Motion Lab** ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. \$18. The program "As Above, So Below As" explores "natural magic" with five premieres: *Enchante, Wanderlust, Bounceback, The Swooning Room*, and *The Longing Cycles*, with choreography by Kathleen Hermesdorf. See "Alchemists," page 58. **Smiun Ballet** Cowell Theater, Fort Mason Center, Marina at Laguna; 978-2787, www.smuinballets.org. Wed-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Nov 2. \$20-60 (pay what you can Wed/22). Michael Smuin's company opens its 10th-anniversary season with the world premiere *Tango Palace: Tangos, Fados, and Other Curies*, plus *Suite Gershwin* and *Les noces*.

Bay Area

Aywahl! Ethnic Dance Company Dance Palace, Fifth St at B St, Point Reyes Station; (415) 663-1075. Fri, 8pm. \$10-15. (Also Sat, 7:30pm, Open Secret, 921 C St, San Rafael; 415-457-4191. \$15). The company performs music and dance from Egypt, Turkey, and the Turkish and Balkan Roma. **Nancy Karp + Dancers** Bay Street Center, 5616 Bay, second fl, Emeryville; (510) 653-1195, www.nancypkarp.org. Fri, 10 and 11am, noon; Sun, 2pm. Free. The company performs the site-specific work *La Traversa* as part of the 17th annual Emeryville Art Exhibition. **'Moon Fire: East Bay Butoh Bazaar #2'** Temescal Arts Center, 511 48th St, Oakl; (510) 601-7494. Fri-Sun, 8pm. \$15. Bay Area Butoh artists Hiroko Tamano (Sun. only), Shinichi Momo Koga, Kinji Hayashi, Paige Sovillo, Judith Kajiwara, Leigh Evans (Fri. only), and Christina Braun perform.

performance

BATS Improv Bayfront Theater, Fort Mason Center, Marina at Laguna; www.batsimprov.com. \$8-12. This week: "Improvvised Shakespeare" (Fri, 8pm); "Improv and a Movie" (Sat, 8pm); "Sunday Players: Theatresports" (Sun, 8pm). **'Ex-Centris'** Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Thurs, 6pm. Free with gallery admission (\$3-6). This "living museum" explores why certain cultural "others" are romanticized, while others are demonized; performers include Guillermo Gómez-Peña, Juan Ybarra, Michelle Ceballos, Ansuman Biswas, and Violeta Luna.

Lucky Dog Theatre Blue Bear Performance Hall, Fort Mason Center, Bldg D, Marina at Laguna; 564-4115, www.joyacory.com. Fri/24, Nov 7 and 14, 8pm. \$12. The improv theater company performs.

'Or-A-Trix' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Thurs, 8pm. \$7-12. The all-female collective of slam performers, fiction writers, and poets performs its touring show "All Girl. All Word."; the evening also includes burlesque troupe the Chairsaw Chubbettes, plus local spoken word performers and host Sini Anderson.

Bay Area

'Ain't Misbehavin', Direct from New York' Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Fri-Sat, 8pm (also Sat, 2pm). \$27.50-50. Original Broadway cast member Vivian Jett stars in this musical salute to Fats Waller.

'California Revels' Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Sun, 2pm. \$5-10. Get a jump start on the holidays with this musical, participatory celebration of the winter solstice starring Geoff Hoyle.

'Conscious Fools' Western Sky Studio, 2525 Eighth St, Berk; (510) 848-4133. Sat, 8pm. \$5-15. Minoo Hamzavi curates an evening of "performance, poetry, and fools."

comedy

Hyena Playhouse 2390 Mission, #304; 821-3601. Sat, 8:30pm: "Hyena Comedy All-Stars." \$6. **Monticello Inn Library** 127 Ellis; 394-0661. Wed, 5:30pm: Comedian and "empowerment sage" Richard Stockton performs, free.

Punchline 444 Battery; 397-4337. Sat, 9 and 11pm: Christopher Titus performs, \$20.

San Francisco LGBT Community Center 1800 Market; 865-5633. Mon, 8pm: "Monday Night Gay Comedy" with host Pippi Lovestocking, \$8-15 (sliding scale).

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: BrainWash Café 1122 Folsom, S.F.; (415) 440-5530. "Spoken Word Salon," with host Diamond Dave Whitaker, 8pm, free. **Canvas Cafe** 1200 Ninth Ave, S.F.; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free.

Thursday: Coppa D'Oro Cafe 3166 24th St, S.F.; (415) 826-8003. "Poetry on the Patio," spoken word and acoustic music open mic with host Charlie Getter, 6:30pm, free.

Mediterranean Cafe 2475 Telegraph, Berk; (510) 549-1128. "Word Beat Reading Series," with featured readers Carol Hochberg and Ruth Levitan, 7pm, free. **Dalva** 3121 16th St, S.F.; (415) 753-8091. "Poetry Mission," with featured reader Jason Mateo and open mic, 7pm, free. **Canvas Cafe** 1200 Ninth Ave, S.F.; www.artspan.com. "Spoken City," youth poetry reading, 5pm, free.

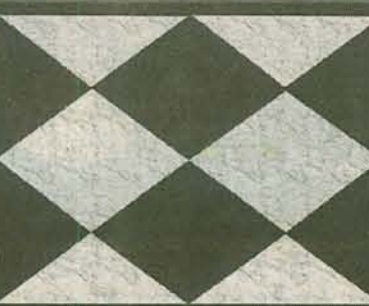
Friday: Small Press Traffic Timken Lecture Hall, California College of Arts, 1111 Eighth St; 338-3401. kari edwards and Gail Scott read, 7:30pm, \$5-10. **Dwinelle Hall Rm 145, UC Berkeley, Berk;** (510) 388-3587. "ENDependence Spoken Word Tour," 8pm, \$5-8.

Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Mark Turpin and Aliki Barnstone read poetry, 7:30pm, \$2. **Edinburgh Castle Pub** 950 Geary; 885-4074. "A Night with Robin Robertson and Irvine Welsh," 8pm, \$6.

Monday: Priya Restaurant 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express," open mic hosted by Mark States; this week's theme is "Things that Scare You," 7pm, free. **Canvas Cafe** 1200 Ninth Ave; getbooked@yahoo.com. "Lit at the Canvas," readings by Jeff Greenwald, Anthoni Patel, Horehound Stillpoint, Linda Watanabe McFerrin, and host Kevin Smokler, 7:30pm, \$5.

Tuesday: Beanery 2925 College, Berk; (510) 549-9093. "Whole Note Poetry Series," with featured readers Alan Clay and Selene Steese, 7:30pm, free. **San Francisco Public Library West Portal Branch**, 190 Lenox; 355-2886. "Word Painters," with Leonard Irving, Stephen Kopel, Yves Moralez, Jeanne Powell, and Jennifer Sweeney, 7pm, free.

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film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Patrick Macias, and Chuck Stephens. Film intern is Melissa McCartney. See Rep Clock, page 112, and Movie Clock, page 113, for theater information.

Opening

Beyond Borders Though the poster suggests this film is solely about Angelina Jolie's lips, it also has some stuff in it about relief workers who risk their lives in war-torn areas. (2:07). Century Plaza, Century 20, Jack London.

Figures and Loops This new doc by David Regos and Walter Matteson explores the world of artistic roller skating. (1:45). Balboa.

Gasoline While director Monica Stambrini seems to be aiming for a tender love story (based on the Italian novel *Benzina*), *Gasoline* plays like an exploitation film. Stella (Maya Sansa) and Lenni (Regina Orioli) are young lesbian lovers and social opposites who operate a gas station and unexpectedly find themselves laden with the corpse of Lenni's haughty and disapproving mother. In order to remain together, they need to get rid of the body. Although the lead actors manage to be quite captivating in spite of the weak writing, the story is implausible and weighs down the film. Stambrini creates a dark and ominous mood befitting a thriller, but the plot is so slow moving and riddled with annoying contrivances that there's no sense of urgency or danger. *Gasoline* winds up yet another addition to the body-disposal genre. (1:25) Opera Plaza, Shattuck. (McCartney)

The Howlin' Wolf Story Some incredible vintage footage — as well as old photographs and contemporary interviews with friends and family — highlight Don McGlynn's affectionate documentary of late blues performer Chester "Howlin' Wolf" Burnett. The film traces the Wolf's journey from rural Mississippi to Memphis to his years with Chicago's Chess Records; along the way he recorded with Sam Phillips at Sun Studios, palled around with other blues greats of the day, and earned the worshipful devotion of big names like the Rolling Stones. It's up to those interviewed (Wolf's daughters especially) to paint a portrait of his quiet, mellow offstage demeanor, but plenty of film and audio — put to good use here — remains of the wild-man side that emerged whenever an audience was present. Unlike some music docs, McGlynn allows entire songs to play out without interrupting, emphasizing Wolf's lasting legacy to both longtime and new fans alike. (1:28) Roxie. (Eddy)

Pieces of April See Movie Clock. (1:20) Act I and II, Embarcadero.

Radio Prolific sports film director Michael Tollin (*Summer Catch*) clearly has Oscar gold in mind with this overly warm film about tolerance. Though based on a true story, the film is beleaguered by tired stereotypes. Cuba Gooding Jr., undoubtedly hoping for an Academy nod himself, plays James "Radio" Kennedy, a mentally challenged man who is befriended by high school football coach Harold Jones (Ed Harris). Gooding brings much heart to the role, but little can be said for the one-dimensional character; Radio is full of blind optimism and hopeful exuberance, but he completely lacks any sense of negativity. The movie means well, and while this kind of cheerful goodwill in the face of adversity can be uplifting, if done correctly, *Radio* just feels manipulative. The same story has been told over and over (think *The Water-*

boy — only not funny). Each hurdle thrown in the protagonists' path is an obvious one, right down to the prejudiced white Southerner who just won't accept Radio hanging around his beloved team. The television adverts alone should tell you how this one ends; if you're hankering for some schmaltz, this is your movie. (1:46) Century Plaza, Century 20, Jack London. (McCartney)

• **The Revolution Will Not Be Televised** See "Coup Coup," page 52. (1:14) Castro.

Scary Movie 3 The spoof-a-thon continues, with a new director (*Airplane!*'s David Zucker) and an semi-all-star cast (Queen Latifah, Charlie Sheen, Denise Richards, Jenny McCarthy, etc.) taking shots at *The Ring*, *Signs*, *Matrix Reloaded*, *8 Mile*, and more. (1:30) Century Plaza, Century 20, Grand Lake, Jack London, Shattuck. Sylvia See "The Last Plath," page 50. (2:02) Clay.

Continued on page 102

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John Anderson *Newsday*
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film listings

Best served cold

By Patrick Macias

Film critics around the nation have greeted Quentin Tarantino's *Kill Bill: Volume One* with praise for its Asian-derived style and action and with damnation for its "film geek" indulgences. Both opinions are valid, until some of these critics try to show off their knowledge of Asian film. Then things get messier than the Bride's bloody siege on the House of Blue Leaves. Like when *New Times* (and consequently, *SF Weekly*) critic Robert Wilonsky refers to Bill's "campy title credits ... which inform us the movie's been shot in 'ShawVision.'" Problem is, the giant letters on the screen, the same ones that have sent shivers down the spines of kung fu movie fans for decades, actually read "Shaw Scope" (and, to geek out further, *Kill Bill* was shot in Super 35mm). Wilonsky goes on to assert the character of Japanese sword master Hattori Hanzo is "played by Shaw Brothers immortal Sonny Chiba." Trouble is, the Japan-born Chiba, while immortal for sure, has never made a film for the Hong Kong-based Shaws. Then there's the *San Francisco Chronicle's* Mick LaSalle, who describes Go Go Yubari (played by Chiaki Kuriyama) as "a 17-year-old in a Catholic school uniform." Actually, Go Go is wearing a Japanese school girl uniform and there's nothing religious about it. The outfit is meant to invoke Kuriyama's performance as a killer ko-gal in *Battle Royale* (2000), the biggest cult film to ever emerge from Japan. And no, you don't have to join a cult to see it. The VCD goes for six bucks in Chinatown. All this nit-picking may sound petty, but in a film like *Kill Bill*, reference is all there is. Faking an intimate knowledge of "trash films" to praise or condemn *Kill Bill* is not cool, especially when there's a world full of film geeks who could give you an educated opinion. Perhaps they should be recruited by the nation's press to review next year's *Kill Bill: Volume Two*, while all erroneous film critics are sent to ninja training camp (preferably the one seen in Larry Hutton's 1988 *City Ninja*).

Patrick Macias is the author of *TokyoScope: The Japanese Cult Film Companion*.

From page 101

Ongoing

• **American Splendor** Shari Springer Berman and Roger Pulcini's film grafts the documentary portrait of Terry Zwigoff's *Crumb* on the fictional narrative of Zwigoff's Daniel Clowes adaptation, *Ghost World*, and comes up with something less than either of those great films — but still the best U.S. fictive filmmaking in this summer of bummers. *American Splendor* travels from vignette to vignette, losing and gaining momentum, rarely mimicking the long interior monologues or abrupt endings of Harvey Pekar's comics. It livens up and finds a purpose with the arrival of Hope Davis's Joyce Brabner — the film's chief strong point is its characterization of her marriage to Pekar (Paul Giamatti). *Splendor* casually addresses the fact that Pekar's comic is drawn by a variety of artists, allowing characters' appearances to shift from one sequence to another (one minute, Drew Friedman's smudgy daytime nightmares; the next, Joe Zabel's crisp nervous energy). An all-animated version might have imaginatively extended this trait, which simultaneously defines Pekar's portraiture and makes it playfully elusive — even free spirited. (1:41) *Embarcadero, Piedmont*. (Huston)

• **Bubba Ho-tep** An uproarious stream of crass consciousness, director Don Coscarelli's irresistible new comedy about withered kings and restless pharaohs made me laugh so hard I almost wished I was wearing diapers while indulging in it, as its cantankerously geriatric heroes probably are. That's because *Bubba Ho-tep*, which riffs endlessly and ribaldly on an irresistible central conceit — a decrepit Elvis Presley, undead yet barely alive in a Texas rest home, teams up with an equally ancient African American who believes he's John F. Kennedy to battle a wrathful mummy eager to swallow their souls — is just the kind of go-for-broke gut-buster that makes you want to surrender unconditionally and, well, just let go. Coscarelli may not be the most obvious argument for auteur exhumation in highbrow movie circles, but for this reviewer — who, some 20 years ago, repeatedly basked in the glorious excesses of Coscarelli's dazzlingly demented *Phantasm* — his giddy return to form is an extremely welcome occasion. (1:32) *California, Lumiere, Smith Rafael*. (Stephens)

• **Carnage** A bullfight is the central event in this everything-is-connected tale from 28-year-old French director Delphine Gleize, who's no doubt seen a Buñuel film or 10. Though the title suggests violence and excitement, *Carnage* is actually a quiet tale of relationships — mostly on the dysfunctional side, including ones between a quirky mother-son taxidermist team and a hugely pregnant woman and her distant hubby. The various stories are weaved together as the parts of the slain bull are distributed: the struggling actress (Catherine Deneuve's daughter Chiara Mastroianni), dressed in a Spanish señorita costume for a supermarket promotion, is linked to the Great Dane-loving family when she sells them a giant bone, etc. Though

Gleize's skill behind the camera is clear — the film is filled with gorgeous, dreamlike images — *Carnage* suffers from a thin, contrived plot populated with characters hardly as interesting as the parade of animal remains that shape their actions. (2:10) *Castro, Smith Rafael*. (Eddy)

• **Casa de Los Babys** In a South American country where the adoption industry flourishes for those who have the money and wherewithal to wait out the months-long bureaucratic process, six women await judgment on their cases, including Nan (Marcia Gay Harden), the quintessential ugly American who believes her money buys her moral superiority; and Skipper (Daryl Hannah), an Amazonian fitness addict running from a traumatic past. Writer-director-independent film icon John Sayles (*Sunshine State*) returns with another mosaic about that no-man's-land between the personal and the political, setting his sights on the socioeconomic aftershocks these maternal desires leave in their wake. Like many of his quiet epics, *Casa de los Babys* boasts a multicharacter ensemble, multilayered narratives overlapping in the oddest of ways, and a multicultural slant that questions the psychological toll this capitalistic relationship has on all of its participants. The cast rises to the occasion, yet the filmmaker's usually welcome ambiguity seems a tad too stoic in places here. (1:35) *Piedmont, Smith Rafael*. (Fear)

• **Dirty Pretty Things** (1:49) *Act I and II, Embarcadero*.

• **Le Divorce** Left by her trustafarian mate, pregnant poet Roxy (Naomi Watts) is visited in Paris by her hungry-for-experience sis Isabel (Kate Hudson), who soon realizes she's clearly not in Santa Barbara anymore. With the help of her sibling and an expat writer (Glenn Close), Isabel cracks the French cultural code embedded in everything from cocktails to fashion, and together the sisters take in the drawing rooms, haute cuisine, silk lingerie, and rococo social convolutions of the Old World. Self-consciously witty, briskly paced, and true to its source, *Le Divorce* succeeds where other modern-day Merchant Ivory productions have faltered; it captures the follies, foibles, and faux pas that occur as two worlds collide and collude, as well as the soufflé-like pleasures of the City of Light. (1:55) *Galaxy*. (Chun)

• **Dopamine** This first, San Francisco-set feature by locals Mark Decena and Timothy Breitbach was nurtured all the way from script development to theatrical distribution by the good folks who bring you the Sundance Film Festival. More than with most films, you can tell the road to release has been long — *Dopamine* is the latest indie flick that feels like it forgot to update itself from the high dot-com era it was probably conceived in. Rand (John Livingston) is a computer animator-software designer working with friends on an interactive "virtual pet," a cuddly butterfly that coos at you from the screen — just what we all need to fill our empty lives. Testing that product involves invading the elementary-school classroom of Sarah (Sabrina Lloyd). Sarah likes Rand, Rand likes Sarah, but they're both

Continued on page 104

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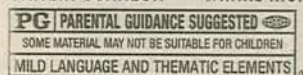
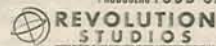
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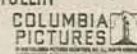
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Ongoing

From page 102

kinda skittish — she's been bruised before, while he thinks love is maybe just a biologically determined chemical reaction (hence the title). These two money little shins al-

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most pass each other in the night, and maybe they ought to for habitually misreading each other so badly. It's a kind of emo-rock lonely hearts romantic comedy without much comedy, or sexiness; there's an integrity at work here that just doesn't pay off as much as you'd like it to. (1:24) *Balboa*. (Harvey)

➔ **Finding Nemo** (1:41) *Oaks*.

Girls Will Be Girls A sloppily structured mix of sometimes inspired, sometimes just tasteless gags elevated by its leading players' first-class comic chops? Good god: drag cinema has caught up with the mainstream! In this enjoyably crass parody of *Valley of the Dolls*-type glam melodramas, no cliché is left unspinning in its grave. A Hollywood Hills split-level still frozen in the high-'70s era of its owner's heyday is home to egomaniacal ex-almost-star Evie Harris (Jack Plotnick), her companion-slash-doormat, Coco (Clinton Leupp), and new housemate Varla (Jeffery Roberson). When the latter devy young thing shows signs of becoming the sensation Evie never quite was — though she hasn't given up yet — the full wrath of boozy rage-aholism, manicured cat claws, and convoluted revenge schemes soon rears its many-wigged head. Decked out in deliciously Day-Glo-garish sartorial

and design splendor, Richard Day's first feature occasionally confuses rude humor with sheer nastiness, but more often than not it's shameless in the right way. All three stars honed their drag personae in prior stage shows (Roberson has visited San Francisco many times as the peerless Varla Jean Merman), and they do know how to make the silliest off-color line strike like a lightning bolt. Add to that some credibly outré sequences (notably "excerpts" from Evie's lone starring vehicle, *Asteroid!*, a TV-variety-show climax enlivened by the star's being megadosed on hallucinogens), and *Girls* becomes a slightly guilty pleasure that's often flat-out hilarious. (1:19) *Lumiere*. (Harvey) **Good Boy!** (1:23) *Century Plaza*, *Century 20*, 1000 Van Ness, Jack London.

The Holy Land At the urging of his rabbi, rabbinical student Mendy (Oren Rehany) visits a Tel Aviv prostitute named Sasha (Tchelet Semel) to quell his lustful curiosities. But the lure of the forbidden proves strong, and he finds himself pulling away from the safety of his family and his studies to explore a particularly sinful segment of the secular world. Before long, Mendy's hanging with expat American journalist Mike (Saul Stein), proprietor of a seedy Jerusalem watering hole, and other ambigu-

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ously motivated characters, including an Israeli settler known only as "the Exterminator" and a Hebrew-speaking Palestinian who smuggles drugs — or maybe worse — into the city. All the while, the naive Mendy is falling for the beautiful Sasha, who likes him — but loves his American passport. First-time director Eitan Gorlin adds realism by basing *The Holy Land* on many of his own Israeli experiences, and he uses location shooting with great effectiveness. Too bad about the hooker-who-needs-to-be-saved subplot, though; it's clichéd in any cultural context. (1:40) *Opera Plaza*. (Eddy)

House of the Dead (1:32) *1000 Van Ness*.

Intolerable Cruelty The big, splashy, populist star vehicle Hollywood has been waiting for the Coen Brothers to make isn't so much like the updated Preston Sturges comedy they're aiming for as it is like the pretty good cynical farce Danny DeVito has been trying and failing to make since *The War of the Roses*. Catherine Zeta-Jones plays a serial-marriage murderess whose latest attempt to abscond with a millionaire husband's wealth is thwarted by George Clooney's unbeatable divorce attorney. Needless to say, revenge of a sexual and fiscal nature follows. The script makes decent fun of the grotesque A-list L.A. industry lifestyles the Coens themselves have kept well enough away from, though in terms of narrative complications, the second half doesn't make good on the first half's promises. Clooney may be more '60s Tony Curtis than '40s Cary Grant here, but that's nothing to be ashamed of. Zeta-Jones, on the other hand, brings nothing to the table but her own bottomless, waxy conviction that the hype is true — if everyone says so, she *must* be that hawt, yes? Mrs. Prenuptial Douglas would be easier to like (even in this garden-variety Venus fly-trap role) if she at least had the sense to look fingered when her leading man says "Obscene wealth becomes you." No such luck. The handpicked supporting players pick up some of the charisma slack, especially Billy Bob Thornton in a turn worthy of comparison to Rudy Vallee's in *The Palm Beach Story* — though sadly, he gets far less screen time. (1:40) *Balboa, Century Plaza, Century 20, Grand Lake, Kabuki, 1000 Van Ness, Orinda, Shattuck*. (Harvey)

➤ **Kill Bill: Volume One** Violent? Sure. Derivative? Oh yeah. But Quentin Tarantino's latest effort is pure fun for movie maniacs who enjoy watching a beautifully choreographed fight scene (props to Yuen Wo-ping), the return of a beloved cult star (yo, Sonny Chiba!), and the charms of Uma Thurman, here as deadpan as she is deadly. To be sure, this ain't no *Pulp Fiction* — that patented, quotable "royale with cheese" chitchat is sorely missed, as is any semblance of a plot beyond revenge, revenge, revenge. Here's hoping *Volume Two*, due early next year, fills in some of *Volume One*'s more gaping story holes; in the meantime, Tarantino fans can play spot-the-homage and cackle at naysayers who dub this gleeful, deliberate B-movie too gory for words. (1:33) *Century Plaza, Century 20, Grand Lake, Jack London, Kabuki, Oaks, 1000 Van Ness*. (Eddy)

Lost in Translation Halfway through *Lost in Translation*, it's clear director Sofia Coppola misplaced something other than language somewhere in the air between LAX and Narita. She obviously lost the plot (what glassine, paper-thin bits of it existed, by all accounts) and decided instead to just leave the camera running on her assembled beautiful or amusing characters-slash-objects — a preppily lush Scarlett Johansson, the sleek playground of Tokyo's Park Hyatt, and a resigned Bill Murray — hoping they'd provide the in-flight impromptu entertainment. Maybe in a perfectly art-directed world, they would suffice to fill the pretty vacant spaces of this barely outlined tale. But that's assuming we're as easily amused by *Lost in Translation*'s 105 minutes of good-looking images and vacuous

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film listings

Ongoing

From page 104

chitchat as we are by sound bites about celebrity cribs. That's assuming we've never glimpsed the sci-fi Tokyo skyline, tried our hand at karaoke, or followed Murray as he navigated a real, meaty part. Instead, Coppola succumbs to the same mistake made by pop stars who get lazy, believe their own hype, and decide everyone can relate to songs about their distorted experiences.

(1:45) *Albany, Empire, Four Star, 1000 Van Ness, Piedmont.* (Chun)

Luther The problem with historical epics is all the swelling. Puff goes the music, acting, and righteousness until the viewer is following a droopy moral blimp. *Luther* is not the worst offender, but someone should have turned off the pump. With that I'm barely-suppressing-my-demons tremble in his voice, Joseph Fiennes plays Martin Luther in this biopic of the 16th-century monk who instigated the Protestant Reformation with his 95 theses against the

Catholic Church's sale of indulgences. Director Eric Till chooses to deliver a haunted, unstable Luther who is tormented in his relationship with religion. It is this personal struggle to find a merciful God, and not academic logic, that truly motivates the theologian to enlighten people to the Vatican's scams — priests hawking fake relics and papers guaranteeing escape from purgatory (Rome strangely resembles Fisherman's Wharf in these scenes). *Luther's* resonant strengths are these depictions of the Church's power to brainwash, but the rest of the film feels like an orchestra directing traffic; it's just a little too dramatic. (1:45) *Opera Plaza, Shattuck.* (Koh)

Mambo Italiano (1:40) *Embarcadero.*

Matchstick Men (2:00) *Four Star.*

My Life Without Me Sarah Polley has been, and will be, cast in more challenging roles than *My Life Without Me's* wife, mother, and graveyard-shift janitor Ann, but the fact that it's an easy kinda "difficult" part — noble-sacrifice making, medically doomed, 100 percent sympathetic — doesn't make her

pulling it off any less enjoyable. The daily, half-asleep getting along of Ann's life acquires a sudden, wide-awake urgency when she learns she has ovarian cancer — and only a couple of months left to live. Choosing to tell no one, she compiles a list of things to do before exiting and methodically goes through them while keeping up a normal front. Writer-director Isabel Coixet's "quirky" supporting characters feel undercooked, her stylistic flourishes sometimes ditto. But for the most part, the film — and Polley — strikes just the right no-nonsense tenor needed to make an old-fashioned weepie work just as it's supposed to, without pandering or making the viewer feel guilty. (1:46) *Albany, Embarcadero.* (Harvey)

Mystic River After a poorly executed prologue — and before the plot goes to hell in the last reel — this adaptation of Dennis Lehane's novel plays ideally to Clint Eastwood's strengths as a levelheaded, respectful director of both talented actors and meat-and-potatoes drama. A childhood incident in which 11-year-old Dave was kidnapped by pedophiles before the eyes of playmates Jimmy and Sean still hangs over their adult lives. All remained in their original rough, Boston neighborhood, though the three have maintained an awkward distance from each other ever since. That ends when the daughter of corner store owner Jimmy (Sean Penn) is murdered after a night of barhopping — a night when Dave (Tim Robbins) comes home at 3 a.m. to wife Celeste (Marcia Gay Harden) bloodied by what he claims at first is an altercation with a mugger. Guess who's the homicide detective assigned to the case? Sean (Kevin Bacon), of course, alongside his partner, Whitey (Laurence Fishburne). Underplaying the material's potentially clichéd tough-guy milieu and pulp-thriller aspects, Eastwood and scenarist Brian Koppelman orchestrate an engrossing drama. Just the kind of starchy, serious, conventional project sure to be remembered at awards time, *Mystic River* is nonetheless seriously compromised — in my book at least — by a last act that throws away the credible resolution we've been led toward, instead springing a left-field one wildly dependent on coincidence and contrivance. (2:20) *California, Century 20, Empire, Jack London, 1000 Van Ness, Orinda.* (Harvey)

Out of Time In a small Florida town, a love triangle involving a smitten sheriff (Denzel Washington), a married (and terminally ill) woman, and large bundles of greenback spells certain trouble. An expensive cure for his lover's illness sets the stage for a rather dubious "loan" and a life insurance adjustment; quicker than you can say "Elmore Leonard," there's a corpse, a missing bag of loot, and the nagging feeling that our hero has been set up to take the fall. What starts out as potentially interesting Southern-fried pulp rapidly turns into a noir-by-numbers where even the odd bits of quirk (John Billingsley's comic relief is nothing but a strong case for Ritalin) get washed over by a tropical storm of plot improbabilities. The thought of Washington and director Carl Franklin (*Devil in a Blue Dress*) together again quickens the pulse, but anyone expecting lightning to strike twice here is, sadly, out of luck. (1:45) *Century 20, Jack London, Kabuki, 1000 Van Ness.* (Fear)

Pirates of the Caribbean: The Curse of the Black Pearl (2:23) *Balboa, Oaks.*
Rana's Wedding Her matchmaking father, a registrar, and a four o'clock deadline appear to be all that stand between beautiful and headstrong Rana (Clara Khoury) and the young theater director she has determined to marry (Khalifa Natour). But because the setting is East Jerusalem and the would-be honeymooners are Palestinian, the plot is not as simple as it sounds and the theme far from trivial. The inevitable backdrop of occupation becomes a major actor in the proceedings, throwing up physical and psychic impediments at every turn. Roadblocks, house demolitions,

Continued on page 108

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American Indian Film Festival®
 November 6-13 • San Francisco • www.aifsf.com



Adam Beach
Wes Studi
Coyote Waits

August
Schellenberg
Dreamkeeper

Eddie Spears
Dreamkeeper

Sage Romero
Dreamkeeper

John Trudell
Dreamkeeper

Bill Miller

Tamara
Podemski

Don
Burnstick

Cindy
Minkler

Swil
Kanim

Eagle & Hawk

November 6 Palace of Fine Arts 7:30pm Tix \$7/8

Coyote Waits Dir. Jan Egleson, 110 min, USA - Wes Studi (*The Last of the Mohicans*, *Dances with Wolves*) stars as Lt. Joe Leaphorn with Adam Beach (*Smoke Signals*, *Windtalkers*) as Officer Jim Chee in a case that has them chasing the legend of Butch Cassidy's last stand—and it's not the one portrayed by Paul Newman and Robert Redford in *Butch Cassidy and the Sundance Kid*. Coincidentally, Robert Redford, a devoted Hillerman fan, serves as executive producer for the Hillerman specials, along with Rebecca Eaton of MYSTERY! Guest starring are Keith Carradine (Nashville), Monte Walsh as ornery trading post proprietor John McGinnis and Graham Green (*Dances with Wolves*) as born-again reservation revivalist Slick Nakai.

The title is taken from a traditional Navajo proverb: "Coyote is always out there waiting, and coyote is always hungry."

November 7 Palace of Fine Arts 7:30pm FREE ADMISSION!!

Dreamkeeper Dir: Steve Barron, 172 min, USA - *I want to tell you a story as it was told to me*. So begins a remarkable journey of the soul between two generations of men—a gift of life from the heart of the *Dreamkeeper*.

Old Pete Chasing Horse, otherwise known as Grandpa, is the storyteller of the Pine Ridge Reservation. Nearing a century old, it's Grandpa's duty to share the legends of his people, lest the stories lose their power. One boy who could use the wisdom of the stories is his grandson, 17-year-old Shane Chasing Horse. A member of the Dog Soldiers, a Native American street gang, Shane is a world apart from his elders. At the request of his mother, Janine, the boy has been given a chance to prove himself worthy of his honorable heritage by delivering Grandpa to the All Nations ceremony in New Mexico.

Kick-Off: AIFI Christmas Toy Drive. To benefit Native American Health Center, Oakland Homeless Program - **BRING NEW, TOYS (Unwrapped)!!!**

November 8 Palace of Fine Arts 7:30pm Program Tix \$15

The American Indian Motion Picture Awards Show. Starring: Bill Miller; Don Burnstick; Swil Kanim; Tamara Podemski; Cindy Minkler; Eagle & Hawk. Hosted by Michael Smith; Susan Masten; Michael Horse; Elaine Miles.

November 9, Galaxy Theatre, Sutter @ Van Ness 11:00am Tix \$5

AIFI Tribal Touring Program Youth Screenings - 12 Youth Films

18 Money Dir: Eriko Ueno, 12 min, USA

Shush Dir: Blackhorse Lowe, 10 min, USA

Doe's Fascination with Words Dir: Thomas Yeahpau, 36 min, USA

Moccasin Flats Dir: Randy Redroad, 22 min, CAN

2:00 PM Program Tix \$5

Don Burnstick - "You Might be a Redskin" Dir: Ron E. Scott, 48 min, CAN

Winona LaDuke: Thunderbird Woman Dir: Bertram Veerhag & Claus Biegert, 58 min, GER

Vis a Vis: Native Tongues Dir: Steve Lawrence, Nick Torrens, & Phil Lucas, 57 min, USA

7:00 PM Program Tix \$6/7

World of American Indian Dance Dir: Randy Martin, 50 min, USA

Dancing on the Moon Dir: Rodrick Pocowatchit, 90 min, USA

Film Festival continues November 10 - 13 at the UA Galaxy Theatre with 12 noon matinees and 7:00pm programs.

Please consult website for complete program www.aifsf.com
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film listings

Ongoing

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surveillance cameras, funerals, and the chilling routine of boys with rocks meeting soldiers with guns, all invade and transform a lighthearted love story into an allegory of the human capacity to build up life even where an unrelenting force insists on tearing it down. With understated humor, a gently pensive pace, strong performances, and an enchanting cinematic sweep, Palestinian filmmaker Hany Abu-Assad nicely realizes Liana Badr's eye-opening story of survival under military rule. (1:30) *Roxie*. (Avila)

Returner Here in the United States, you've got people trying to re-create low-budget Asian action movies (*Kill Bill* for one, *Cradle 2 the Grave* for another). Meanwhile in Japan, they've committed vast amounts of time and energy to building faux-Hollywood blockbusters like 2002's *Returner*. Takeshi Kaneshiro (formerly of the legendary Japanese trash-TV drama *God, Please Give Me More Time*) plays the standard-issue, well-dressed assassin-cool guy out to avenge himself on a yakuza nutcase (the always welcome Goro Kishitani of Takashi Miike's *New Graveyard of Honor and Humanity*) who makes the mistake of harvesting the wrong little kid's organs for a buck. One day a grubby urchin (Ann Suzuki) drops out of the sky and into Kaneshiro's life. Seems she's been sent back in time from a grim future on a quest to prevent the termination of humankind. And unless she and Kaneshiro can help a certain extraterrestrial find his way home, an alien invasion of our planet will commence (presumably on Independence Day). Full of familiar-looking special effects and production design, the second film by director-writer Takashi Yamazaki (whose previous movie was *Juvenile*) sets new standards for craven originality. (1:58) *Shattuck*. (Macias)

Runaway Jury A juror (John Cusack) on a gun-industry-lawsuit case and his scheming girlfriend (Rachel Weisz) play both the Clarence Darrow-like prosecutor (Dustin Hoffman) and the slick corporate mouthpiece (Gene Hackman) against each other by offering to sway the jury verdict in favor of the side that can cough up the most dough. Of course, this being an adaptation of a novel by everyone's favorite member of the courtroom suspense literati, John Grisham, there's a surprising amount of life-or-death intrigue, nothing is what it seems, and ham-fisted soliloquies about truth, justice, etc. get banded about like so many shuttlecocks. Director Gary Fleder (*Kiss the Girls*) doesn't help the predictably twisty plotline with his usual leaden touch, killing what little airplane-reading pleasures the author's page-turning narratives usually yield. Even solid go-to actors like Cusack and Hackman seem to be going through the motions here, which doesn't help the feeling that there's precious little "trial" drama present to make up for all that storytelling error. (2:08) *Century 20, Century Plaza, Jack London, Kabuki, 1000 Van Ness*. (Fear)

The Rundown A "retrieval expert" (Dwayne "The Rock" Johnson) with a surprising knowledge of wrestling moves is sent to a Brazilian jungle town to bring back a treasure-hunting rich kid (Seann William Scott). Unfortunately, the job becomes complicated when a rebel resistance leader (Rosario Dawson) and a gold-mine magnate (Christopher Walken) both think the lad can lead them to an ancient artifact worth millions. Everyone involved knows they're not reinventing the wheel here, so the cast goes through their roles — muscular hero, obnoxious comic relief, sassy female, villain with an oddly stilted cadence — gamely, and thanks to some first-rate stunt work and Johnson's XXL-sized screen charm, the result is a shockingly pleasant heap of blockbuster-style Big Dumb Fun. The welcome gets worn out sometime around the noisy third act, but like an oversized puppy full of bounding energy (and desperate to be liked), the movie can't help but win you over simply by wearing you down. (1:44) *Kabuki, 1000 Van Ness*. (Fear)

School of Rock Jack Black finally gets his big break in Richard Linklater's *School of Rock* as Dewey Finn, a wanna-be rock god stuck in perpetual adolescence who refuses the request of his long-suffering roommates (Sarah Silverman and screenwriter Mike White) to give in to the rat race: "I serve society," he exclaims, "by rocking!" After our hero's band gives him the boot, however, his plan to win the local Battle of the Bands showdown falls apart. Masquerading as a substitute teacher to get some quick dough, he fills in at a prep school for the gifted. It turns out that some of his fourth-graders are musical prodigies, which inspires Dewey to start an opportunistic class project titled "Rock Band" — with the final to be held at the contest. If there's a *Mighty Ducks*-flavored bad taste in your mouth after reading that synopsis, you're not alone.

But what Black and his partners in crime do with the material makes a world of difference. Any hint of sentimentality is bowled over by hitching the reworked warhorse narrative onto the comedian's meta-rock star/wild-man persona, and his territorial pissings all over the underdog material turn this into a series of sublimely ridiculous Black-out sketches. (1:40) *Century Plaza, Century 20, Jack London, Kabuki, 1000 Van Ness, Shattuck*. (Fear)

Seabiscuit (2:21) *Galaxy, Kabuki*.

The Station Agent Along with *Pieces of April*, this was part of Patricia Clarkson's one-two punch at the Sundance Film Festival; actually, Clarkson was in four films there, but the other two weren't award winners. In *The Station Agent* she plays a divorcee grieving her son's death, and the movie's strongest scenes involve her cold-shoulder response when people misguidedly reach out to offer comfort. Tom McCarthy's film is choreographed so that a triad of misfits — two loners (Clarkson and Peter Dinklage) and one extrovert (Bobby Cannavale) — meet up on the train tracks of small-town life, only to break apart again. Dinklage's dwarf protagonist alternately faces and escapes a patronizing world, but it's his rejection by Clarkson's character that truly stings. If all this sounds depressing, rest assured *The Station Agent* doesn't forget to add moments of hope and whimsy; they just aren't as interesting as its dark side. (1:28) *Bridge, Piedmont*. (Huston)

Step into Liquid There's nothing more photogenic than bronzed surfers cutting through sun-dappled waves — and yet there are few things as hard to capture on-screen as the exhilarating rush that makes surfing so addictive and so popular. This paradox has dogged surf-umentaries since their first dip into the cinematic pool, and it's something that *Step into Liquid* seems to know it can't outpaddle. So filmmaker and pedigreed surf aficionado Dana "Son of Bruce" Brown bypasses capturing lightning in a bottle, concentrating instead on fashioning a cinematic *Surf Culture for Dummies* that's less an *Endless Summer* than endless summaries of facts on the modern-day wave-rider lifestyle. The MTV-friendly aesthetics and moon-doggy narration (warbly voiced philosophy about harmony, nature, etc.) are a poor substitute for actual adrenaline, however, and even with some gorgeous visuals, it still feels like a simplified tourist version of a second-hand high. (1:28) *Balboa, Opera Plaza*. (Fear)

The Texas Chainsaw Massacre Though fans might fear the worst (four words: Gus Van Sant's *Psycho*), this semi-faithful retelling of Tobe Hooper's 1974 creep-out classic commits surprisingly little sacrilege. Don't get me wrong — Hooper's film is a masterpiece of scare-you-shitless cinema, whereas this new version (from first-time director Marcus Nispel, with producing help by the dreaded Michael Bay) is very much in the mold of new-millennium horror ("you go girl" empowerment, flashy camerawork, stale *Blair Witch* nods). Still, there are some choice moments that aim solely to turn stomachs with old-school gusto, including a prolonged meathook-suspension sequence and a shockola double take that highlights villain Leatherface's cleverness with masks made from human faces. Overall, though, the original is a must-see; this remake's just a maybe. (1:38) *Century Plaza, Century 20, Jack London, Kabuki, 1000 Van Ness*. (Eddy)

Thirteen Sure to be regarded as a grrrlish *Kids* for the '00s thanks to its strong, sharp portrait of prepubescent girls gone wild, *Thirteen* screams "Pay attention to me!" with a spot-on mixture of adolescent rage and joy. In a debut feature cowritten with then-13-year-old star Nikki Reed, director Catherine Hardwicke manages to catch all the casual cruelty, sex, drugs, and scar tissue of those preteen years with an acuity that'll send a thrill, or chill, of recognition through all you former kids. No doubt the emphasis will be on chills for viewing parents. It doesn't take more than a once-over by seventh grade's hot girl, Evie (Reed), for Tracy (Evan Rachel Wood) to go from a poetry-writing nice kid to a furiously acting-out nastee bizkit. Her single mom (Holly Hunter), herself taking it one day at a time, watches in misery as her love story with her baby girl goes horribly wrong. Tracy's "decadence" may ring a tad extreme — sometimes she seems to be trying out every trick in the big book of bad habits. But *Thirteen*'s performances lift it out of the teenexploitation camp — there's little that's laughable or kitsch about Wood's and Hunter's bawls-out intensity. (1:40) *Lumiere*. (Chun)

Tibet: Cry of the Snow Lion Many people unfortunately think of the Free Tibet movement as little more than a cause perfect for good celebrity P.R., but if this documentary proves nothing else, it's that Tibet is in serious need of progressive international aid. Following the history of the country as an occupied territory,

Continued on page 110

GUARDIAN

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DAVID DENBY, THE NEW YORKER

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MICHAEL WILMINGTON, CHICAGO TRIBUNE

Sean PENN Tim ROBBINS Kevin BACON Laurence FISHBURNE Marcia Gay HARDEN Laura LINNEY

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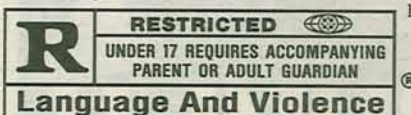


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by Karin Hayes and Victoria Bruce
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film listings

Ongoing

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filmmaker Tom Peosay's look at the atrocities and injustices perpetrated on the Tibetan people — even owning a picture of their Buddhist spiritual leader, the Dalai Lama, will get you arrested — has a tendency to flip between a picturesque travelogue (Martin Sheen's narration seems lifted from a Discovery Channel special at times) and a catalogue of horrors. But neither the tonal inconsistencies nor the A-list movie star readings of victim testimonies make the occupier's sins any less painful, and with talking-head footage ranging from an in-denial Chinese diplomat to the Dalai Lama himself, it's an invaluable first step toward understanding Tibet's tragedy. (1:40) *Shattuck, Smith Rafael, Opera Plaza.* (Fear)

Under the Tuscan Sun After her husband leaves her, and she sells her San Francisco home for a tidy sum, writer Frances Mayes (Diane Lane) takes a trip to Italy at the bidding of her best friend, Patti (the wryly hilarious Sandra Oh). To everyone's surprise, and most of all, her own, Frances ends up buying a run-down villa; before long, "Francesca"'s new life in Tuscany is a whirlwind of home repairs, encounters with quirky locals, gorgeous landscapes, and broken heart-healing moments of joy and personal growth. To be sure, this likable comedy — directed by Audrey Wells (*Guinevere*), who also adapted her screenplay from the real-life Mayes' best-selling memoir — is tailor-made for the *Oprah* set. But it's impossible not to root for Lane, whose thoughtful performance handily rises above the film's more cheese-ball moments. (1:43) *Century 20, Empire, Grand Lake, 1000 Van Ness, Orinda, Shattuck.* (Eddy)

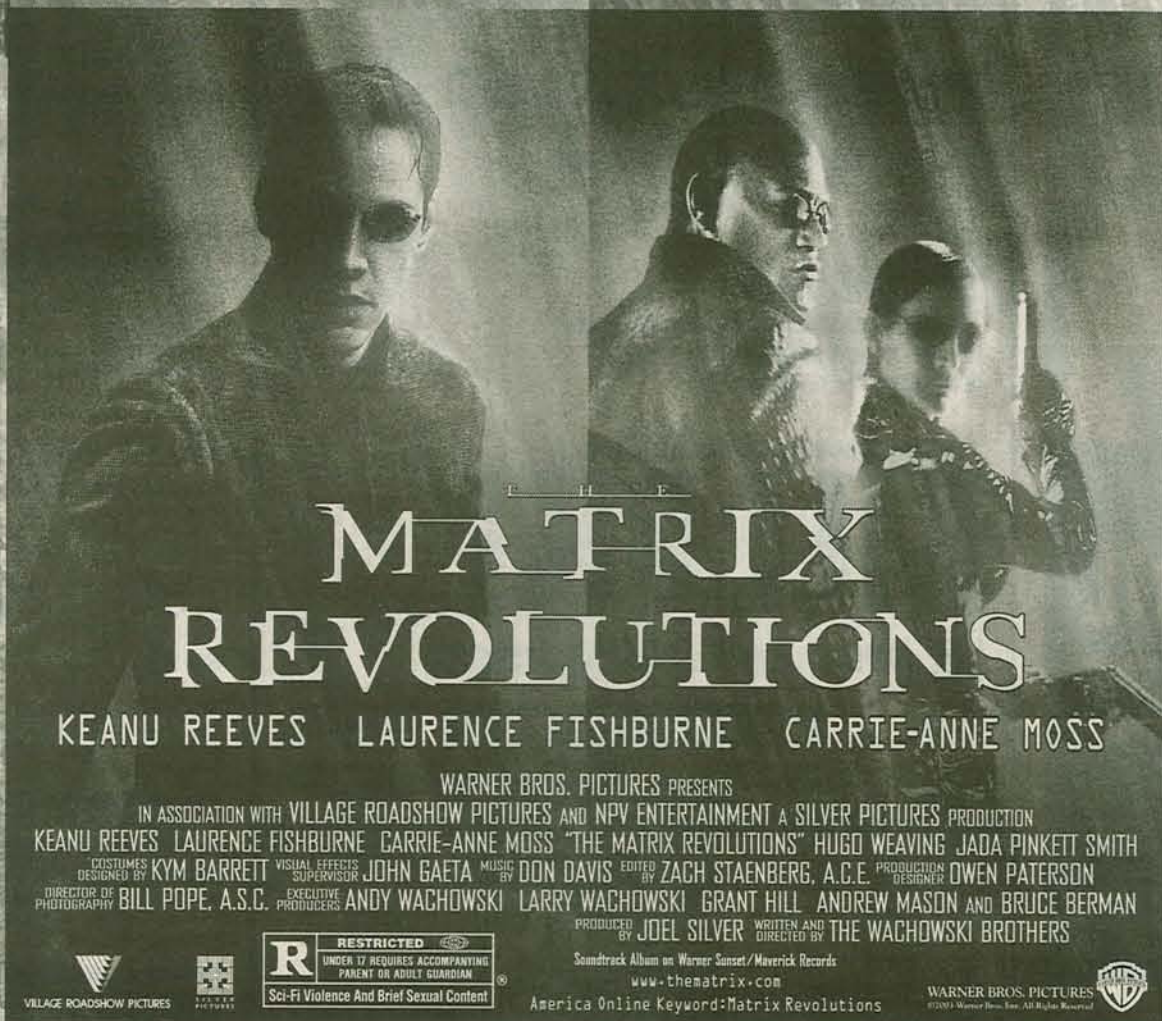
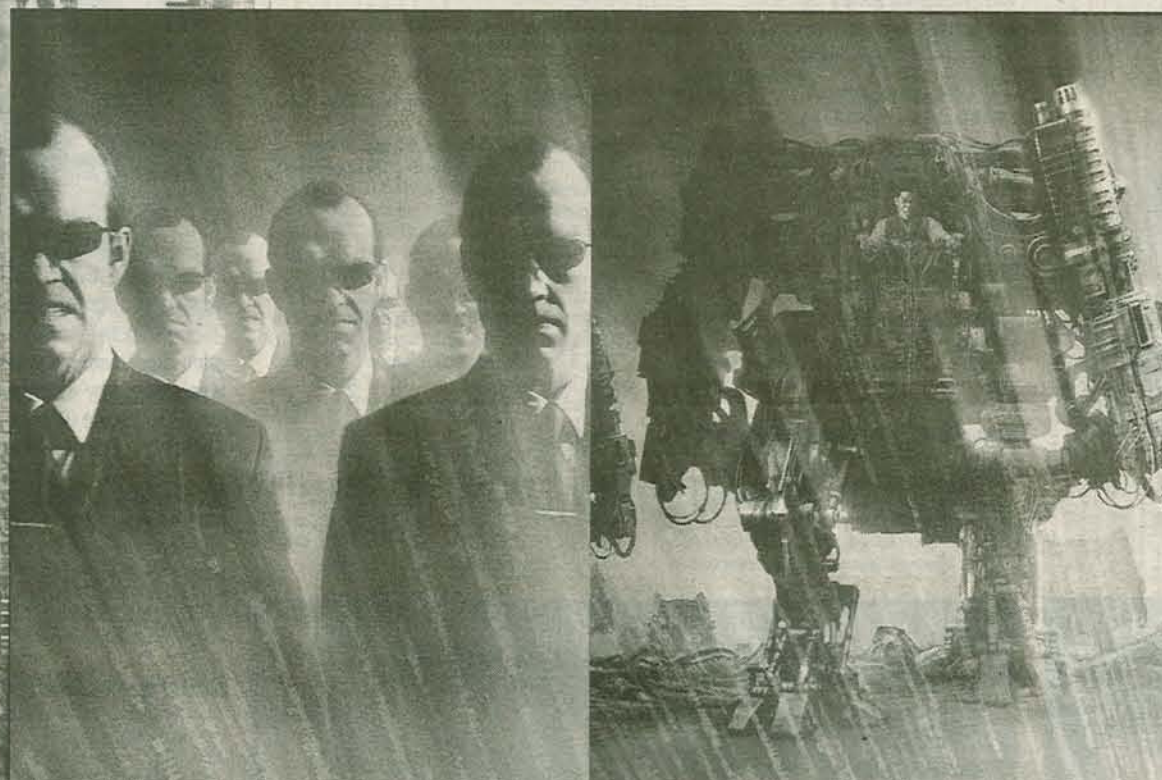
Veronica Guerin In the mid '90s, a journalist named Veronica Guerin (Cate Blanchett) took on Dublin's drug lords by naming names in her weekly column. For her troubles, she was threatened, beaten, and was eventually assassinated; her death, an end credits intertitle informs us, was not in vain, as it spurred a new set of laws that curbed the country's narcotics plague. No one would expect director Joel Schumacher or über-producer Jerry Bruckheimer to treat this based-on-a-true story with any subtlety or tact, but one also wouldn't have anticipated such a boring display of journeyman competence, either. The entire affair feels like your average biopic teleplay drained of any dramatic tension, capable of stunting even the formidable talents of Blanchett behind a general sense of listlessness. Guerin may be a martyr for muckrakers in real life, but as a film subject she feels like little more than a shorthand sketch for an Oscar-bait heroine. (1:46) *Century 20, Galaxy, Shattuck.* (Fear)

• **Whale Rider** (1:55) *Red Vic.*
• **Winged Migration** (1:29) *Shattuck.*

Wonderland In 1981 four people were found brutally beaten to death with pipes at 3678 Wonderland Ave. in the city of angels. The case probably would have attracted a minimum amount of attention were it not for the fact that several sources pointed to John Holmes (Val Kilmer) — the porn star known for possessing a voracious drug habit among, er, other things — as the possible suspect. Director James Cox concentrates on presenting multiple perspectives and mutating versions of what might have happened via testimonies from Holmes, the star's estranged wife, Sharon (Lisa Kudrow), and a biker associate (Dylan McDermott). The true-crime story fascination, as well as a serious '70s jones (oversaturated, grainy footage and K-Tel superhits color the coked-decadence aesthetic), dominates the he-said-she-said story lines so much, however, that one ultimately wonders whether the film is actually trying to piece together the truth from conflicting sources or is just an excuse to shoot blood-spattered shag carpeting with low-speed lenses. (1:49) *1000 Van Ness.* (Fear) ♦



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envelope to TAD GEAR
(95 Linden Street, Suite #8 in Oakland.)

Entries will be received between 10AM-6PM,
Monday through Friday, until October 29, 2003.

**ADVANCE SCREENING BEING
HELD IN SAN FRANCISCO ON
MONDAY, NOVEMBER 3RD!**

- 1 Visit the glossary at TadGear.com
and write down the complete
definitions for the following:
PIEZOELECTRICITY, CLINOMETER,
BALLISTICS NYLON, AND TALONITE
- 2 Visit the Philosophy Section at
TheMatrix.com and write down
the title and author of the
essay that claims The Matrix
movie is often compared to
Descartes' "Meditations" in
philosophy classes.

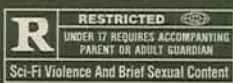
One randomly selected
correct entry will win a gift
certificate from TAD GEAR, the
Elite Class in Adventure Gear!

One pass per person/household, no exceptions. Passes are in
limited supply and will be distributed by mail to randomly selected
correct entries. Each pass admits two. No purchase necessary.

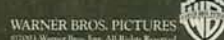
THIS FILM IS RATED R FOR SCI-FI VIOLENCE AND BRIEF SEXUAL CONTENT.
PHOTO ID WILL BE NECESSARY FOR ADMITTANCE TO THE THEATRE. A PARENT
OR ADULT GUARDIAN MUST ACCOMPANY CHILDREN UNDER THE AGE OF 17!

Passes received through this promotion do not guarantee you a seat at the
theatre. Seating is on a first come first served basis. Except for members of
the reviewing press. Theatre is overbooked to ensure a full house. No
admittance once screening has begun. All federal, state and local regulations
apply. A recipient of tickets assumes any and all risks related to use of ticket,
and accepts any restrictions required by ticket provider. Warner Bros.
Pictures, Village Roadshow, San Francisco Bay Guardian, Tad Gear and their
affiliates accept no responsibility or liability in connection with any loss or
accident incurred in connection with use of a prize. Tickets cannot be
exchanged, transferred or redeemed for cash, in whole or in part. We are not
responsible if, for any reason, winner is unable to use his/her ticket in whole
or in part. Not responsible for lost, delayed or misdirected entries. All federal
and local taxes are the responsibility of the winner. Void where prohibited by
law. No purchase necessary. Participating sponsors their employees & family
members and their agencies are not eligible. NO PHONE CALLS!

**MATRIX
REVOLUTIONS**
OPENS AT THEATRES WEDNESDAY, NOVEMBER 5TH



Soundtrack Album on Warner Sunset/Maverick Records
www.thematrix.com
America Online Keyword: Matrix Revolutions



filmrep clock

Schedules are for **Wed/22-Tues/28** except where noted. Double features are marked with

a • Director and year are given when available. All times p.m. unless otherwise specified.

FILM: Veronica Guerin
the real life story of a
courageous journalist who risked
her life in search of the truth.
Starts Friday Oct. 17th
at Galaxy 4
on Van Ness St. at Sutter Ave.

FACTS: FREE POPCORN
a small popcorn to everyone
who buys a ticket this weekend.
Register to win a year's worth
of movie passes in the lobby.

UA GALAXY 4 **UNITED ARTISTS Cinema Art**

KATIE HOLMES PATRICIA CLARKSON DEREK LUKE WITH SEAN HAYES AND OLIVER PLATT

"INTELLIGENT AND TOUCHING..."
HEDGES DANCES FROM ONE VIGNETTE TO ANOTHER WITH A MOUTHWATERING FINESSE. EACH ACTOR SHINES!
—ELVIS MITCHELL THE NEW YORK TIMES

"WONDERFULLY FUNNY AND DEEPLY AFFECTING."
—JOE MORGENTHAU THE WALL STREET JOURNAL

"A PLAYFUL COMEDY LACED WITH HEARTBREAK... HOLMES HAS HER BEST SCREEN ROLE TO DATE."
—PETER TRAVERS ROLLING STONE

"WINNING! AN ESPECIALLY WARM COMEDY WITH A HIDDEN HEART."
—KENNETH TURAN LOS ANGELES TIMES

"WITTY AND WISE! AN AWESOME ENSEMBLE. 'APRIL' SHOWERS US WITH JOY!"
—THELMA ADAMS US WEEKLY

pieces OF APRIL
SHE'S THE ONE IN EVERY FAMILY.

UNITED ARTISTS AND IFC PRODUCTIONS Present An INDIGENT Production In Association With KALKASKA PRODUCTIONS
A PETER HEDGES Film "PIECES OF APRIL" KATIE HOLMES PATRICIA CLARKSON DEREK LUKE ALISON PILL With SEAN HAYES AND OLIVER PLATT
Costars BERNARD TELSEY, CSA, DAVID VACCARI, WILL CANTLER, CSA, ALEX STEYERMARK, LINDA COHEN, STEPHIN MERRITT
Casting LAURA BAUER Production RICK BUTLER Director of Photography TAMM REKER Executive Producer JONATHAN SEHRING CAROLINE KAPLAN JOHN SLOSS
Produced by GARY WINICK ALEXIS ALEXANIAN Written and Directed by PETER HEDGES

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
Language, Sensuality, Drug Content and Images of Nudity

STARTS FRIDAY, OCTOBER 24TH
LANDMARK'S EMBARCADERO CENTER CINEMA/One Embarcadero Center/415-267-4893
SEE DIRECTORY OR CALL THEATRE FOR SHOWTIMES • NO PASSES
ALSO STARTS FRIDAY, OCTOBER 24TH AT ACT I & II, BERKELEY • PIEDMONT, OAKLAND • CINEARTS @ PLEASANT HILL, PLEASANT HILL
CAMERA 7, CAMPBELL • CENTURY 16, MOUNTAIN VIEW • CINEARTS @ MARIN, SAUSALITO • RIALTO LAKESIDE, SANTA ROSA

ACT I AND II 2128 Center, Berk; (510) 843-6187. \$6. "Midnight Movie Series: The Lost Boys (Schumacher, 1987) Sat, midnight.

AMC 1000 VAN NESS 1000 Van Ness, S.F.; (415) 931-9800. "Spike and Mike's Sick and Twisted Festival of Animation" Fri-Sat, midnight. Through Nov 15.

ARTISTS' TELEVISION ACCESS 992 Valencia, S.F.; (415) 824-3890. \$4-8. "Open Screening" Fri, 8. "Other Cinema": "Jack Stevenson's U.S. War Propaganda Review" Sat, 8:30.

AUCTIONS BY THE BAY 2700 Saratoga, Alameda; (510) 835-6187. \$5-7. Sullivan's Travels (Sturgess, 1941) Fri, 7, 9. Sweet Smell of Success (Mackendrick, 1957) Sat, 7, 9. All About Eve (Mankiewicz, 1950) Sun, 7, 9:45.

BERKELEY PUBLIC LIBRARY Central Community Rm, 2090 Kittredge, Berk; (510) 981-6100. "Memorial Project Vietnam" Thurs, 7.

BRIDGE 3010 Geary, S.F.; (415) 751-3213. \$8. "Midnight Mass: Season of Horror": A Nightmare on Elm Street III: Dream Warriors (Russell, 1987) Sat, midnight.

CASTRO 429 Castro, S.F.; (415) 621-6120. \$5-8. Carnage (Gleize, 2002) Wed-Thurs, 7, 9:35 (also Wed, 1, 4). The Revolution Will Not Be Televised (Bartley and O'Brian, 2003) Oct 24-30, 7, 9 (also Sat-Sun, Wed, 1, 3, 5).

CHABOT SPACE AND SCIENCE CENTER 10000 Skyline Blvd, Oakl; (510) 336-7373. \$6.50-8.75 (all shows except for those at 8:30 also require museum admission: \$5-8). Lewis and Clark: Great Journey West (Neibaur, 2002) Tues-Sun, 2:30 (also Fri, 5:30, 8:30; Sat, 12:20, 5:30, 8:30; Sun, 12:30). Ongoing. Giant-screen film presentation.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5.50-9. Casa de los Babys (Sayles, 2003) call for times. Tibet: Cry of the Snow Lion (Peosay, 2003) call for times. Carnage (Gleize, 2002) call for times. Bubba Ho-Tep (Coscarelli, 2002) Oct 24-30, call for times.

CLAY 2261 Fillmore, S.F.; (415) 267-4893. \$5. "Pen and Ink: Eight Tales in the Comic Book Tradition": Mars Attacks! (Burton, 1997) Fri-Sat, midnight.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. \$6-8. Heavy in the Game (Goldie the Poet, 2003) Sun, 7.

PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4-8. "Heddy Honigmann: The Heart of the Matter": Two Minutes Silence, Please (1998) Wed, 7:30; • Private (2000) and Good Husband, Dear Son (2001) Fri, 7:30. "Genetic Screenings": Hybrid (McCollum, 2000) with "Bug Girl" (Rynard, 2003) Thurs, 7:30. "New Latin American Cinema": 25 Watts (Rebella and Stoll, 2001) Sat, 5, 8:40; The Birthday (Postiglione, 2002) Sat, 7. "Fernando de Fuentes: From the Revolution to the Comedia Ranchera": Let's Go with Pancho Villa! (1935) Sun, 5:30; Over on the Big Ranch (1936) Sun, 7:20. "Alternative Visions": The Films of Hannes Schüpach (2000-2002) Tues, 7:30.

RED VIC 1727 Haight, S.F.; (415) 668-3994. \$3-6.50. X2: X-Men United (Singer, 2003) Wed, 2, 7, 9:45. Rivers and Tides (Riedelsheimer, 2001) Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4). Whale Rider (Caro, 2003) Sun-Mon, 7:15, 9:30 (also Sun, 2, 4:15). Nosferatu (Murnau, 1922) Oct 28-29, 7:30, 9:30 (also Wed, 2, film only).



To fly: Hooked: The Legend of Demetrius "Hook" Mitchell, a doc about the Oakland slam-dunk machine whose NBA dreams were dashed by a seemingly unavoidable detour into a life of crime, opens the first annual San Francisco World Film Festival.

Evening shows feature a live, original score by Jill Tracy and the Malcontent Orchestra.

ROXIE 3117 16th St, S.F.; (415) 863-1087. \$4-8. Rana's Wedding (Assad, 2003) Wed-Thurs, 6, 8, 10 (also Wed, 2, 4). The Howlin' Wolf Story (McGlynn, 2003) Fri-Sun, 6, 8, 10 (also Sat-Sun, 2, 4). "48 Hour Film Project" Oct 27-29, 7, 9:30.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, S.F.; www.sfcinematheque.org. \$4-7. "California Stories: New Docs by Emerging Filmmakers" Thurs, 7:30. California College of the Arts, 1111 Eighth St, S.F. "Psychogeographic Cinema 2: Remote/Fantastic" films about the "psychic effects of our cities and lands" Sun, 7:30.

'SAN FRANCISCO WORLD FILM FESTIVAL' Palace of Fine Arts, 3301 Lyon, S.F. \$10-15. (415) 359-9512, www.sfworldfilmfestival.com. Hooked: The Legend of Demetrius "Hook" Mitchell (Skolnik) Thurs, 4. Lolita: Slave to Entertainment (Gorski) Thurs, 6. Lou (Carr) with shorts Thurs, 8. Avalon Ballroom, 1268 Sutter, S.F. "Japan-NY-SF Show," shorts program Fri, 6. "Night Show," shorts program Fri, 8:15. The Waystation: Prelude (Reading) Fri, 9. The Mindscape of Alan Moore (Vylenz and Winkler) Fri, 9:30. "Noon Show," shorts program Sat, noon. The Mexican Dream (Perez) with shorts Sat, 2. "Filmmaker Panel" Sat, 3:30. Ash Tuesday (Hershleder) with "The Veggie Van Voyage" (Tickell) Sat, 5. "European Tour": Get a Way (Nuer) with shorts Sat, 8. The Technical Writer (Saunders) with shorts Sat, 10.

STANFORD UNIVERSITY Palo Alto; (650) 724-5544, www.unaff.org. \$5-8. "United Nations Association Film Festival," with documentaries from more than 30 countries Wed-Sun.

UNITED IRISH CULTURAL CENTER 2700 45th Ave, S.F.; (415) 387-9615. \$10. Shalom Ireland (Lapin Ganley, 2003) Thurs, 7.

UCSF Nursing School, Rm 225, 513 Parnassus, S.F.; (415) 514-9343, www.ucsf.edu/global. Free. "U.S. Policy and the Peoples of the Middle East: What's in It for Us?": Paying the Price: Killing the Children of Iraq (Pilger, 2000) Thurs, 6:30.

W SILICON VALLEY HOTEL Lounge, 8200 Gateway, Newark; (510) 794-3033. Call for this week's classic film title Wed, 5:30.

VARIETY PREVIEW ROOM 582 Market, S.F.; (650) 557-0350, www.bettyslist.com (reservations required). \$25. Shattered Glass (Ray, 2003) Sat, 5 (reception at 4).

YERBA BUENA CENTER FOR THE ARTS 701 Mission, S.F.; (415) 978-ARTS. \$3-7. "Ten Perfect Moments: A Decade of Film": "The California Tour Homecoming Show," curated by Melinda Stone Fri, 7. "San Francisco Performances Dance/Screen: Introducing Kenneth Kværström and Co" Tues, 7.

"EXHILARATING, DARING AND FUN! AN A+."
—RICHARD CORLISS, TIME

"MARVELOUS ENTERTAINMENT!"
Tarantino empowers women as no action director ever has. I recommend it to both sexes!
—ANDREW SARRIS, NEW YORK OBSERVER

"SPECTACULAR!"
Tarantino has mastered, if not eclipsed, the power and scope of 'Pulp Fiction!'
—DESSON HOWE, The Washington Post

THE 4TH FILM BY QUENTIN TARANTINO

KILL BILL VOL.1

GO FOR THE KILL!

ALSO AT THESE SELECT BAY AREA THEATRES • NO PASSES		
EAST BAY Antioch, Regal Cinemas Deer Valley 16 Berkeley, Renaissance Rialto's Oaks Concord, Brenden 14 Dublin, Regal Cinemas Hacienda Crossing 20 Emeryville, United Artists Emery Bay Livermore, Vine Cinemas Martinez, Contra Costa 5 Moraga, Rheem 4 Newark, Century Cinedome 7 Oakland, Renaissance Rialto's Grand Lake Oakland, Signature Jack London Stadium Pittsburg, Brenden 16 Pleasant Hill, Century 16 Richmond, Century 16 Hilltop San Leandro, Century 16 Bayfair Mall San Ramon, Signature Crow Canyon Stadium 6 Union City, Century 25	CENTURY THEATRES KABUKI 8 Post / Fillmore (415) 922-4AMC N of Fwy 380 - East on Nor off El Camino (510) 742-9200	CENTURY THEATRES CENTURY PLAZA 10 N of Fwy 380 - East on Nor off El Camino (510) 742-9200 CENTURY 20 DALY CITY Junipero Serra @ John Daly Blvd. (650) 994-7469
PENINSULA Redwood City, Century Park 12 San Mateo, Century 12 Downtown So. San Francisco, Century Plaza 10 SAN JOSE Gilroy, Platinum 7 Hollister, Premiere Los Gatos, Los Gatos Milpitas, Century 20 Great Mall Mountain View, Century 16 San Jose, Century 20 Oakridge San Jose, Century 22 San Jose, Century 23 San Jose, Century Berryessa 10 San Jose, Century Capitol 16 Santa Clara, AMC Mercado 20	WILLOW GLEN , CineLux Almaden Cinema San Jose, Capitol 6 D/I MARIN Fairfax, Cinema West 4 Larkspur, Century Larkspur Landing Novato, Century Rowland Plaza San Rafael, Century Northgate NORTH COUNTIES Cloverdale, Clover Cinemas Fairfield, Edwards Stadium 16 Napa, Cinedome 8 Rohnert Park, Pacific's Stadium 16 Santa Rosa, Airport Stadium 12 Santa Rosa, Roky Stadium 14 Sebastopol, Sebastopol Cinema 9 Sonoma, Sonoma Cinema 6 Vacaville, Brenden 16 Vallejo, Century 14	AMC THEATRES 1000 VAN NESS Van Ness / O'Farrell (415) 922-4AMC SEE DIRECTORY OR CALL THEATRE FOR SHOWTIMES NO PASSES



'Piece' out: Katie Holmes's early-'90s fashion sense is one of many things wrong with *Pieces of April*.

Wayans clan bring parody to the table. *Pieces of April's* moth-eaten liberal idea of just desserts requires that the sarcasm eventually gives way to a multicuit sweetness as white and sugary as April's store-bought marshmallow treats — though not before Patricia Clarkson, as April's mother, provides a few potent glimpses of a dying woman's solitude. As one of April's neighbors, Sean Hayes (the flouncing *Will and Grace* cliché who, according to current UPN ads, provides TV viewers with all the queer they need) might be imitating Merritt's glum and contrary persona. Though Allison Pill plays a brown-nosing daughter role to annoying perfection, *Pieces of April's* few decent scraps are provided by Clarkson. (Johnny Ray Huston)

'Pieces of April'

No thank you

The fact that *Pieces of April* was a buzz film at the Sundance fest this year attests to the sorry state of American indie cinema, which has essentially become a minor-league Hollywood. A second-hand "original" soundtrack of corrosive Stephin Merritt lullabies sets the tone of Peter Hedges's digital-video comic drama. The screenplay's tired *Guess Who's Coming to Dinner*-meets-*Daytrippers* scenario traps viewers in a car with a miserable cauca-zombie family as they journey toward a Thanksgiving feast that's been thoroughly botched by black sheep April (Katie Holmes, in art-damaged attire that's very early '90s) and her (gasp!) black boyfriend, Derek Luke. Hedges's presentation of working-class urban life is even more stereotypical than a Wayans comedy, but at least the

2:15). *Lost in Translation* 4:30, 7, 9:25 (Fri-Tues, 9:20; also Fri-Sun, 11:45a, 2). *Pieces of April* (starts Fri) 5, 7:30, 9:40 (also Fri-Sun, 12:15, 2:30).

Berkeley area

ACT I AND II P Center/Shattuck, Berk. 843-3456. *Dirty Pretty Things* Wed-Thurs, 6:45, 9:15; Fri-Tues, 7:15, 9:45 (also Sat-Sun, 1:45, 5). *The Lost Boys* Sat, midnight. *Pieces of April* (starts Fri) 5:30, 7:30, 9:30 (also Sat-Sun, 1:30, 3:30). *Wonderland* Wed-Thurs, 7, 9:30.

ALBANY & P 1115 Solano, Albany. 843-3456. *Lost in Translation* 4:30, 7, 9:30 (also Fri-Sun, 11:30a, 2). *My Life Without Me* 5, 7:25, 9:40 (also Fri-Sun, noon, 2:30).

AMC BAY STREET 16 5614 Shellmound, Emeryville. 457-4262. Call for shows and times.

CALIFORNIA P Kittedge/Shattuck, Berk. 843-3456. *Bubba Ho-tep* 5:20, 7:30, 9:30 (also Sat-Sun, 1:10, 3:15). *Luther* Wed-Thurs, 6:45, 9:20. *Mystic River* 5, 7, 8 (also Fri-Sat, 9:50; Sat-Sun, 1, 2, 4). *Underworld* Wed-Thurs, 7, 9:30.

ELMWOOD 2966 College, Berk. 649-0530. *Matchstick Men* Wed-Thurs, 5, 9:20. *Seabiscuit* Wed-Thurs, 8:45. *Secondhand Lions* Wed-Thurs, 7:10. *Spellbound* Wed-Thurs, 7:10; Fri-Tues, 7 (also Sat-Sun, 3). *Step into Liquid* Fri-Tues, 7:15 (also Sat-Sun, 3:10). *Stone Reader* Fri-Tues, 6:30, 9 (also Sat-Sun, 1:15, 3:50). *Thirteen* Wed-Thurs, 5, 9:15; Fri-Tues, 5:05, 9:10 (also Sat-Sun, 1:05). *Whale Rider* Wed-Thurs, 4:45, 6:45; Fri-Tues, 4:55, 8:55 (also Sat-Sun, 1).

EMERY BAY & P 6330 Christie, Emeryville. 420-0107. Call for shows and times.

OAKS & P 1875 Solano, Berk. 526-1836. *Finding Nemo* Fri-Tues, call for times. *Kill Bill* Wed-Thurs, 6, 7, 8:30, 9:30; Fri-Tues, call for times. *Pirates of the Caribbean* Fri-Tues, call for times.

ORINDA & P 4 Orinda Theater Square, Orinda. 254-9060. *Intolerable Cruelty* Wed-Thurs, 7:15, 9:30; Fri-Tues, call for times. *Mystic River* Wed-Thurs, 7, 9:45; Fri-Tues, call for times. *Under the Tuscan Sun* Wed-Thurs, 6:45, 9:15; Fri-Tues, call for times.

SHATTUCK CINEMAS & P 2230 Shattuck, Berk. 843-3456. *Gasoline* (starts Fri) 2:15, 4:25, 7:25, 9:35. *Girls Will Be Girls* Wed-Thurs, 1:20, 3:20, 5:20, 7:20, 9:20. *Holy Land* Wed-Thurs, 4:15, 9. *House of the Dead* Wed-Thurs, 2:30, 4:40, 7:10, 9:30. *Intolerable Cruelty* Wed-Thurs, 12:30, 2:50, 5:10, 7:30, 10; Fri-Tues, 2:30, 5, 7:20, 9:50. *The Returner* 1:30, 4:20, 7:05, 9:40. *Scary Movie 3* (starts Fri) 1, 3:15, 5:30, 7, 8, 9:15, 10:05. *School of Rock* Wed-Thurs, 1, 4:30, 7:15, 9:45; Fri-Tues, 1:45, 4:30, 7:15, 9:45. *Luther* 1:10, 4:05 (Fri-Tues, 4), 6:45 (Fri-Tues, 6:40), 9:25. *Tibet* 1:15, 4:10, 6:50 (Fri-Tues, 6:55), 9:15 (Fri-Tues, 9:20). *Under the Tuscan Sun* 1:25, 4 (Fri-Tues, 4:05), 7 (Fri-Tues, 6:50), 9:35. *Veronica Guerin* Wed-Thurs, 12:40, 3, 5:15, 7:40, 10; Fri-Tues, 2, 4:15, 6:45, 9. *Winged Migration* Wed-Thurs, 2:40, 6:40; Fri-Tues, 2:40, 4:50.

UA BERKELEY P 2274 Shattuck, Berk. 843-1487. Call for shows and times. ♦

Show times are for Wed/22–Tues/28 except where otherwise noted. Double features are marked with a •. & Wheelchair accessible. P Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 112, for information on rep houses and special film programs. All times p.m. unless otherwise specified.

San Francisco

ALEXANDRIA P Geary/18th Ave. 752-5100. Call for shows and times.

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. • Swimming Pool Wed-Thurs, 12:05, 3:40, 7:15; and Step into Liquid Wed-Thurs, 2:10, 5:35, 9:10. • Once upon a Time in Mexico Wed-Thurs, 12:35, 5:05, 9:35; and Wed-Thurs, *Pirates of the Caribbean* 2:30, 7. • *Pirates of the Caribbean* Fri-Tues, 12:10, 4:25, 8:40; and Step into Liquid 2:45, 7. • *Dopamine* 12:20, 3:50, 7:20; and *Intolerable Cruelty* Fri-Tues, 1:55, 5:25, 8:55.

BRIDGE Geary/Blake. 267-4893. *A Nightmare on Elm Street* 3 Sat, midnight. *The Station Agent* 2:40, 5, 7:15, 9:35 (also Fri-Sun, 12:30).

CENTURY PLAZA P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. *Beyond Borders* (starts Fri), *Good Boy!*, *Intolerable Cruelty*, *Kill Bill*, *Radio* (starts Fri), *Runaway Jury*, *Scary Movie 3* (starts Fri), *School of Rock*, *Texas Chainsaw Massacre*.

CENTURY 20 P Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. *Beyond Borders* (starts Fri), *Good Boy!*, *Intolerable Cruelty*, *Kill Bill*, *Mystic River*, *Out of Time*, *Radio* (starts Fri), *Runaway Jury*, *Scary Movie 3* (starts Fri), *School of Rock*, *Texas Chainsaw Massacre*, *Under the Tuscan Sun*, *Veronica Guerin*.

CLAY P Fillmore/Clay. 267-4893. *Luther* Wed-Thurs, 4:20, 7, 9:35. *Mars Attacks* Fri-Sat, midnight. *Sylvia* (starts Fri) 1:45, 4:20,

7, 9:40 (also Fri-Sun, 11:10a).

COLMA (METRO CENTER) P 280 Metro Center, Colma. (650) 994-2503. Call for shows and times.

CORONET & P Geary/Arguello. 752-4400. Call for shows and times.

EMBARCADERO CENTER CINEMA & P 1 Embarcadero Center, Promenade level. 267-4893. *American Splendor* 1:30, 4:40, 7:40 (no show Tues), 10:10. *Casa de los Babys* Wed-Thurs, 1:30, 4:30, 7:10, 9:50. *Dirty Pretty Things* Wed-Thurs, 12:10, 2:20, 4:50, 7:20, 9:40; Fri-Sun, 1:20, 4:30, 7:20, 9:40. *Mambo Italiano* 1, 4, 7 (no show Wed), 9:30. *My Life Without Me* noon, 2:30, 5, 7:30, 10. *Pieces of April* (starts Fri) 12:10, 2:20, 4:50, 7:10, 9:20.

EMPIRE P West Portal/Vicente. 661-2539. Call for times. *Lost in Translation*, *Mystic River*, *Under the Tuscan Sun*.

FOUR STAR Clement/23rd Ave. 666-3488. *Home* Wed, 6. *Lost in Translation* Wed-Thurs, 12:30, 2:50, 5:10, 7:30, 9:35; Fri-Tues, 12:15, 2:35, 4:55, 7:20, 9:20. *Matchstick Men* noon, 3:45 (also Wed-Thurs, 7:30). *Out of Time* Fri-Tues, 12:30 (no show Sat and Sun), 2:50, 5:10, 7:35, 9:35. *Sleepless City* Thurs, 6. *Straight outta Hunter's Point* Wed-Thurs, 2:15, 8:30, 9:45.

GALAXY & P Sutter/Van Ness. 474-8700. Call for shows and times.

KABUKI 8 & P Post/Fillmore. 931-9800. Call for Fri-Tues shows and times. *Intolerable Cruelty*, *Kill Bill*, *Out of Time*, *Runaway Jury*, *Rundown*, *School of Rock*, *Texas Chainsaw Massacre*.

LUMIERE & P California/Polk. 267-4893. *Bubba Ho-tep* Wed-Thurs, 5:15, 7:30, 9:45; Fri-Tues, 5, 7:15, 10 (also Fri-Sun, 2:45). *Girls Will Be Girls* Wed-Thurs, 6, 8, 10; Fri-Tues, 5:15, 7:30, 9:45 (also Fri-Sun, 3). *Thirteen* Wed-Thurs, 5, 7:15, 9:30; Fri-Tues, 4:45, 7, 9:30 (also Fri-Sun, 2:30).

METREON & Fourth St/Mission. 369-6200.

Call for shows and times.

METRO Union/Webster. 931-1685. Call for shows and times.

1000 VAN NESS & P 1000 Van Ness. 931-9800. Call for Fri-Tues shows and times. *Good Boy!*, *House of the Dead*, *Intolerable Cruelty*, *Kill Bill*, *Lost in Translation*, *Mystic River*, *Out of Time*, *Runaway Jury*, *Rundown*, *School of Rock*, *Texas Chainsaw Massacre*, *Under the Tuscan Sun*, *Wonderland*.

OPERA PLAZA & P Van Ness/Golden Gate. 267-4893. *Gasoline* Fri-Sun, 2, 4:30, 7:15, 9:50; Mon-Tues, 2:50, 5:20, 7:40. *The Holy Land* Wed-Thurs, 2:50, 5:20, 7:50; Fri-Sun, 1:45, 7; Mon-Tues, 2:40, 7:20. *Luther* Fri-Sun, 3:30, 6:30, 9:15; Mon-Tues, 3:30, 6:30. *Spellbound* Wed-Thurs, 2:40, 7:40. *Step into Liquid* Wed-Thurs, 3, 5:50, 8 (no show Thurs); Fri-Sun, 4:15, 9:40; Mon-Tues, 5:10. *Tibet* Wed-Thurs, 2:30, 5, 7:30; Fri-Sun, 1:30, 4, 6:45, 9:30; Mon-Tues, 2:30, 5, 7:30. *Whale Rider* Wed-Thurs, 5:10.

STONETOWN & P 19th Ave/Winston. 221-8182. Call for shows and times.

VOGUE P Sacramento/Presidio. 221-8183. Call for shows and times.

Oakland

GRAND LAKE & P 3200 Grand, Oakl. 452-3556. *Intolerable Cruelty* Wed-Thurs, 11:45a, 2:15, 4:45, 7:15, 9:45; Fri-Tues, call for times. *Kill Bill* Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, call for times. *Scary Movie 3* (starts Fri) call for times. *Under the Tuscan Sun* Wed-Thurs, 11:30a, 1:45, 4:15, 6:45, 9:15; Fri-Tues, call for times. *Wonderland* Wed-Thurs, 11:35a, 2, 4:30, 7, 9:30.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. 433-1320. *Beyond Borders* (starts Fri) call for times. *Good Boy!* Wed-Thurs, 11a, 1:05, 3:15, 5:25, 7:35, 9:45; Fri-Tues, call for times. *House of the Dead* Wed-Thurs, 11:05a, 1:20, 4:15,

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BODY & SOUL

LEGAL NOTICES

CONNECTIONS

BACKSEAT

ADULT 18+

BULLETIN BOARD

How to place your ad:

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Fax: (415) 621-2016
E-mail: classifieds@sfbg.com
Office is open Mon.-Fri., 8:30am-5:30pm

Deadlines:

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Legal Notices
Adult 18+ Advertising

Mon., 5:30 p.m.
Fri., 5:00 p.m.
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Please send your résumé and references via:
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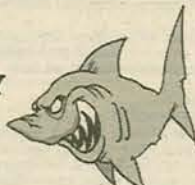
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The SF Bay Guardian has a competitive compensation and benefits package. Applicants must have a valid driver's license and vehicle. Qualified candidates please forward your resume to: Display/AE, Attn: HR Dpt., 135 Mississippi St, SF CA 94107. Email jody@sfbg.com or fax to 415-621-2016. NO CALLS PLEASE. EOE

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\$1,125 Livermore Features: pool, kids play area, covered parking, patio or balcony. 1 & 2 br from \$1,125 - \$1,300 (925) 455-9025 Meadowbrook Apts. www.lexingtonrents.com

\$1495 Upper Rockridge - 1 br, 1 ba, Stucco Duplex, avail 11/1/03. Yard/Porch, Pets Negotiable, Street parking only, call Julie at (510) 593-1138, more info at: metrorent.com/362887.

\$2500 Berkeley Hills - 4 br, 2 ba, 1950's House, avail 11/15/03. Terrace, Pets Welcome, Private Parking Space, call alden at (415) 393-4037, more info at: metrorent.com/364021.

Rental Housing Wanted

I'm a woman looking for an inexpensive room to rent preferably with a private entrance or an inexpensive in-law apartment in S.F. only. Call (415) 835-2104

Live/Work Space

Live Work Spaces. Oakland near Fruitvale BART. Kitchen. Full Bath. 1350-1850 square feet. \$1350-\$1750/month. (510) 261-7272. SIGN UP NOW FOR FREE NOVEMBER RENT!

Live Work Spaces. Oakland near Fruitvale BART. Kitchen. Full Bath. 1250 Sq. ft. \$1200, 1900 Sq. ft. \$1600. (510) 536-9828. SIGN UP NOW FOR FREE OCTOBER RENT!

Commercial Rentals

Great Space

Certified Massage Therapist Wanted for own business in lovely holistic chiropractic and massage therapy clinic on Petrona Hill call 415-282-2574

Rates lower than Mini-Storage

5000 sq. ft. or less. Roll-up door, office and alarm. \$.50 per sq. ft. 2509 Myrtle St. Oakland, Cross Grant Ave. (925) 755-4940

Home Services

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Hauling Co. Hauling,
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Home Services

Need an extra pair of hands? Non-profit Day Labor Program provides individuals and businesses w/ workers for moving, construction, cleaning, gardening & more. Specializing in short jobs, \$12-15/hr. Call Mon-Wed and Sat 7am-12noon, Thursday and Friday 7am-1pm to hire one or many workers. (415) 252-5375 or 5376.

ANY PROJECT TRADESMAN
Repair lists? Things to install? Renovation ideas? Let's talk! (415) 730-1266

Misc. Service

Your Hydroponics Experience Begins Here! Discount Pricing Everyday! Full service store with complete product lines; lighting, nutrients, supplements, odor control, fans, & carbon filters. Hi-Tech Gardening 5327 Jacuzzi St, Unit 4-1 (at the junction of 80 & 580) Albany, (510) 524-4710.

Trucking/Hauling

2 Men, 1 Clean Truck! Cheap, Fast, Reliable! 24hr. Bay Wide! We reuse and recycle. Call Louis C. (415) 902-3229.

BEASTS OF BURDEN

Big jobs! Small jobs! From hear to there. Better, cheaper, faster!! Strong, fast, friendly, careful. REFERENCES, LOW RATES. (415) 305-8599

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Demolition, excavation, garage and basement clean-up, roof tear off and more all over the Bay! (415) 613-4578 or (510) 610-4855

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FROM \$15/hr. Bay Area's Best Haulers also offer yard, garage cleanup, tree care and dump runs. (415) 282-2023 or page (415) 202-6572. WE RECYCLE.

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MUSIC EQUIPMENT FOR SALE
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Contact the Classified Dept. at (415) 255-7600, fax (415) 621-2016 or Email classifieds@sfbg.com. Your ad publishes free for 3 weeks (50 word maximum line ad, \$1/extra word). Ads must be received before Monday at 5:30pm. One ad per individual please. Private Party (non-commercial) advertisers only.

Automotive

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Service Station

Celica Salon - 22 Years of quality auto service. Japanese vehicles, VW's and imported SUV's, Toyota specialist, tires and alignment. 2233 Harrison at 18th and 19th, San Francisco, CA 94110. Bart Service. Major Credit Cards accepted. www.celicasalon.com. (415) 647-2355.

Misc. Transportation

1-800-CHARITY! Donate your vehicle directly to the original, nationally acclaimed Charity Cars. 100% charity - not a used car dealer/fundraiser. 1-800-CHARITY (1-800-242-7489) www.800charitycars.org (CAL*SCAN)

Collectables

Beautiful, heavy pine 3 piece bedroom set - dresser and table, bureau \$600. White shabby chic wooden cabinet \$100. Large crate and barrel dining room table with four chairs (new) \$400. Antique pine chest \$200. (415) 921-7782.

Clothes

Blundstone Footwear - Australian Since 1870. Step into a legend. Australia Fair. 800 Sutter, San Francisco, CA 94109. (415) 441-5319. www.australiafair.net.

The Shoe Spot - Quality Footwear for Men, Women and Children. 598 7th Street at Jefferson, Oakland, CA 94607. (510) 465-1060. Mon thru Sat 11am to 6pm.

Computers

Bedford Micro - Computer Sales, Service and Support. www.bedfordmicro.com. 425 2nd St., 4th Floor, San Francisco, CA 94107. Mon - Sat 10am - 5pm. (415) 546-2030.

Internet computer system Pentium with monitor keyboard and mouse \$99 free delivery (415) 877-0100

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GUARDIAN

Need An Extra Pair Of Hands? Contact The SF Day Labor Program!



We are a non-profit that specializes in connecting homeowners, renters, event planners, and businesses with experienced laborers for temporary jobs. We can send workers for as little as three hours or fill permanent positions.

WE ARE FLEXIBLE, AFFORDABLE, AND CONVENIENT.
Contact (415) 252-5375 or 5376

Business hours: Mon-Wed & Sat 7am-12noon, Thu & Fri 7am-12pm. Call up to an hour prior to reserve reliable workers for moving, hauling, gardening, clean-up, set-up, painting, security, and more. With prior notice, laborers are available 7 days/week, at all hours, at rates of \$12-17/hr. Our Women's Collective (which requires one day advanced notice) offers cleaning, childcare, eldercare, and cooking. SF Day Labor Program is dedicated to worker empowerment, and all money goes directly to the workers themselves.

Bob & Tom's Windows for 25 Years

2636 San Bruno Ave. San Francisco

Showroom hours:
M-F 8-4:30pm, Sat. 10-2pm

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- Energy efficient vinyl and wood
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Zenith 13" color tv, cable ready, no remote, \$30. Call (510) 444-3204.

Exercise/Sporting Goods

For Sale: Jane Fonda Workout Treadmill non-electric with video. Exc. Cond. \$80 Call (510) 444-3204.

Furniture

\$895 antique buffet. 1920's with beveled mirror, inlaid mahogany wood, drawers and cabinet. Beautiful piece. (415) 431-9800, fourdes12@hotmail.com.

Bedroom Set solid four piece \$699, Italian leather sofa and love seat \$650, solid cherry queen sleigh bed \$150 And lots more furniture! (925) 594-0800

Garage/Moving Sale

Garage Sale 118 Miramar Sunday 10/26 and 11/2 7am-2pm. Clothes, microwave, tables, printer, old monitors, books, magazines, office supplies, kitchenware, appliances, games, videos, CD's, toys, collectibles.

Pets

CAT NEEDS A HOME: Koko is a wonderfully sweet cat. Her coat is white to cream, with striped orange on the head and the tail. She loves to be petted and spoiled. Call (415) 377-2725 Sweet and Beautiful Cats.

CAT NEEDS A HOME: Mando is a large male orange cat some 6 years of age, but he has a soul of a little kitten. He loves to be petted. He purrs in response. Mando has tested positive for FIV but does not have any symptoms of AIDS, and may in fact never develop it. (415) 377-2725 Sweet and Beautiful Cats.

CATS NEED A HOME: Nicolas and Matteo are two wonderful 11 month-old littermates. Nicolas is a short-haired black-and-white sweet lap cat; Matteo is a medium-haired grey-and-white joyous play cat. They sleep together and groom each other. Call (415) 377-2725 Sweet and Beautiful Cats.

China, a 2 year female white Am-Staff who would love to be your friend. She's fun and gorgeous and loves to go running, crate and potty trained. Call Reunion Rescue (415) 586-8229 or email doggirl1@earthlink.net for more information about China and other wonderful dogs.

Misc. Marketplace

bell and trunk flowers - 1411 eighth street, san francisco, ca 94107. (415) 648-0519.

BUILDING SALE. "Final Clearance!" Priced to Sell. No Salesman. Go Direct! Save. 20 x 24, \$2,900. 25 x 30, \$3,900. 30 x 40, \$5,200. 35 x 50, \$6,900. 50 x 120, \$20,800. Others. Pioneer 1-800-668-5422. (CAL*SCAN)

CUTTING HORSE AUCTIONS. 10/31/03 and 11/01/03 at L.A. Equestrian Center, Burbank. Selling 165 horses suitable for cutting, roping, ranching, family fun! (817) 594-9210 or www.westernbloodstock.com (CAL*SCAN)

For sale: Extensive collection of CDs and audio cassettes. Music includes jazz, blues, spanish music, rock, etc. Cassettes are \$2 each, CDs are \$4. Call Marc 510 444 3204 for details on titles.

FREE 3-ROOM DIRECTTV SYSTEM INCLUDING INSTALLATION! FREE 3-MONTH HBO (7 movie channels) w/subscription. Access 225+TV Channels. Digital quality picture/sound. Limited offer. Details 1-800-877-1251. (AAN CAN)

Gifts, Cards, Flowers, Art. Lovely things to give and get. 3423 Balboa St. (35th Ave) SF. (415) 831-KISS or www.ladybugladybug.com

Musician's Exchange

Musicians Wanted

Acoustic Bassist and Piano Player Wanted - by SF based original, satirical singer/ songwriter/ guitarist/ comedian with cable access TV show. Influences: 60's Folk/Pop/Rock, Monte Python. Create your own parts, room for solos. Backup vocals a plus. Goals: CD release, playing gigs. Contact Joe at (415) 695-1939 or email: FlossLikeABeast@aol.com

AGGRESSIVE SINGER WANTED Charismatic frontperson wanted by 3-piece. Original music which is Doom Metal with a Punk Edge. Dedication and experience is a must. Serious inquiries only! Bands that we like are Sabbath, Kyuss, Jesus Lizard, Cows, Melvins, Fudge tunnel, Slayer. If interested call, (415) 255-1574.

Bass Player with equipment/transportation seeks working club/casino dance band. I specialize in 60s - 80s R&B, Soul, T-40, and the Motown sound. I'm a BM, 6'3", 175 lbs., neat appearance, able to travel. (510) 420-8709, email mmhh7499@yahoo.com.

Committed drummer wanted by Low Rise, a rock pop band with recent record out. Practice space, management, transport, many shows. Samples at lowrise.net/mp3s.html (415) 999-2347

DRUMMER WANTED: Higher, a stoney rock band, seeks new drummer. Mostly originals, and musically all over the place! (currently creating project in studio) Please call Greg at (650) 355-4040 or e-mail desere@gene.com.

FEMALE SINGER WANTED Looking for female singer for working band. Funky blues and soul. Jim (650) 738-2701 jhm2004m@hotmail.com

FIDDLE & BASS WANTED. Established Celtic Rock Band looking for High Energy Fiddle Player and Electric Bass Player. National International touring and recording. No Drugs. Committed Professionals. FAX RESUME (510) 452-9469. EMAIL: chimera@saber.net

Guitarist Experienced rhythm guitarist wanted. Please call (415) 820-1589 for details

Guitarist, singer/songwriter seeks serious musicians to form alternative group. Influences include: RED HOUSE PAINTERS, THE SUNDAYS, THE CURE, COCTEAU TWINS, AS WELL AS SOME HEAVY MUSIC. I am looking for bass, drums and possibly two guitarists. I have 10 song CD already recorded and have another one in the works. If you are interested and think you've got what it takes, call Gary at (510) 527-0531 or e-mail: THEHOSTEXTDOOR@YAHOO.COM

HIP HOP MC'S - Producer seeking MC's for FUNK/HIP HOP collaboration. All original music, apt. located in the Haight. Contact ROB @ (415) 252-1571.

If you think that you are not very good on your guitar or keyboard, but you are looking to jam for fun. Give me a call at 652-1293. I'm a, not so good bassist, looking for individuals to form a jam band. Style is old and new school r&b, funk

Jazz Musicians and Vocalists Wanted for informal jam sessions. Let's improve together. Call Bernie at (415) 333-2425 between 5pm and 9pm.

Lead Rhythm Guitarist/Singer looking for drummer & bass player with rehearsal space. Classic blues with an eye toward forming original act. Prefer over 30 with great sense of feel and time-keeping call (415) 665-2082.

Los Boleros seek Spanish Singing Musicians Do you play Percussion, Acoustic/Up-right Bass or Flute and Sing? Are you willing to practice in Pacifica? We are an all acoustic group strengthening our vocal power. We play Boleros, Sonas Cubanos and Old Spanish Classics. Contact BaySF@aol.com

MALE VOCALIST WANTED - Versatile Male Vocalist wanted to complete an original, diverse rock band. Ages 18-30. Singing/Band Experience is a MUST. Must have good, dynamic range, be open minded and willing to collaborate. We practice in San Jose. Dedicated, goal and career oriented people only! Boris - bpolisky@yahoo.com; (650) 814-2941.

Pro guitarist seeks musicians to form original "Riff Rock" band a la: QOTSA, Tool, RATM, Bad Religion, STP. One year goal: full length indie release. Two year goal: West Coast Tour. Five year goal: national tour. Contact Jeff (845) 781-6268 or jambac@hotmail.com

Seeking Drummer for Rock - Funk collaboration. I'll pay for Rehearsal Space. Listen to Demo - Heavy Duty - Call Willie (415) 205-0362.

The 80s are alive and well...and they need a backbeat! Giggling 80s cover band seeks a permanent drummer. fasttimes80s.com Song list is 50+ dance tunes and growing. Weekly rehearsals in Concord. Must be willing to dress the part of the 80s rock star that you are! Call (925) 381-5988 or email info@fasttimes80s.com.

The Unauthorized Rolling Stones looking for sub-musicians. Must be able to travel, know Stones material, and look as close to Stones as possible. All positions. (415) 497-7928

Tired of Corporate Lies? Sing Out with the Bay Area Labor Heritage/Rockin' Solidarity Chorus conducted by Pat Wynne. We meet in San Francisco and Oakland. Everyone welcome. Raise your voice and raise your spirits. Call (415) 648-3457.

Vocalist wanted: synth & cello driven electrocrass industrial punk noisecore whatever... political thoughtful lyrics... stage presence. originality, ability, desire. filthmilk.com (415) 724-1477

Rehearsal Space

Concord rehearsal studio, excellent location. Clean, ventilated rooms, 24/7 rehearsal, FREE convenient parking, close to Concord BART station, freeway access. Sound insulated rooms, easy load in and out. Call (925) 676-6564.

Moss Street Studios

Lock-out, 24-hour access & Full Rooms, PA sys. Exc. SF. Soma Location! Call (415) 252-9349

Music Services

DJ

Local DJ specializing in funky house and dance music. 3+ years exp. House parties, clubs, outdoor events. I support local artists and labels! Listen to mixes at: www.djsly.com

FLUTE LESSONS - All ages and levels welcome! See website for more info. http://www.hometown.aol.com/flute solo. Carol Alban (510) 595-9009

Guitar Lessons

Blues/Jazz/Country-Rock

All levels welcome. Develop ear training, improvisation and compositional skills. 15 years of instruction at same location. Experience in band leading, recording and arranging. B.A. degree Berklee school of music. Central S.F. location.

Call Dave (415) 776-3755

Guitarist named WADE. death metal, post punk, etc. Orig. from Texas, worked w/ Colum 9 in SF 1997. Any info column9@hotmail.com.

Guitars & more

Tons of old Guitars, Bases & Amps= FatDawg.com (510)526-9695 sales, repairs and advise

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Musicians

Career assistance is available for working musicians. We can help you with Networking, Gig Referrals, Contracts, Instrument Insurance, Rehearsal Space and much more! The Musicians Union, Local 6 116, 9th St. San Francisco, Ca. 94103 (415) 575-0777. www.afm6.org

PIANO LESSONS

Concert pianist with degree from Juilliard has openings now for students of piano and music theory (415) 587-2852 roberti@sfcamera.org

Singing Technique

Expand range, volume, breath. Beautiful singing the natural way. All styles-levels. Free session. Bruno Alving (415) 468-3264.

Events

Benefit for New Traditions Alternative Elementary School Arts & Music Program w/ Virginia Dare, Carrie Bradley's 50 Watt Smile, Lipsey Mountain Spring Band. Sunday, 10/26, 8:30pm, \$7-\$10 donation @ door. Make-Out Room, 3225 22nd Street. (415) 547-2888.

Wanted-Music

Donate Your Musical Instrument! Music in Schools Today is a non-profit organization that helps to put and keep music in our public schools. If you have a musical instrument that you're not using, please donate it to our Adopt an Instrument program. Details: (415) 392-9010, website www.musiccreate.org

Music Equipment for Sale

18 VINTAGE GUITARS 1928-2001 Gibson, Rickenbacker, Martin, Dobro, Taylor. Acoustic and electric guitars, bass, lap steels, sitar, amps, ZAC (415) 282-0655.

2 Student Clairinets in the case. Good condition. \$125 each. Nancy (415) 713-3044

'68 Fender Bandmaster w/ two 12" speaker cabinet, \$100 OBO. Harmony Sovereign six-string steel guitar, w/case, \$30 OBO. Large Drum trap case, \$40 OBO. Two mic stands, \$10 each. Call Jack (510) 758-7908.

ALESIS GEAR: All rackmounted, Dual channel EQ (30 bands per channel), Dual channel compressor with gate, Midiverb 4 multi-effects processor, Yamaha 4 track cassette recorder, SKB 6 space portable rack. \$250 or best offer. Call Robby (510) 604-0383.

BASS DRUM PEDAL for sale. dw 5000, double chain drive. Brand new. \$100. (510) 841-5149.

FENDER Amp for sale - \$275 Fender Blues Junior. Very well taken care of. Only used for harmonica. Tell 'em you bought it from Dave Matthews (no kidding!) Also selling Peavy practice amp - \$50 dvmathews1@yahoo.com or (510) 701-0523.

FLUTE for SALE. Selmer student model flute in good condition for \$200. http://www.hometown.aol.com/flutesolo. Carol Alban (510) 595-9009

Great Band Horn: Martin Alto Sax, "HandCrafted". Professional - \$1,199 A very playable saxophone with stacks made air tight and some pads replaced by Best Music Repair. The Martin Handcraft model is a beautiful American made instrument from 1937 with that wonderful solid thick brass sound, and beveled key holes and lots of quality craftsmanship.. RHowardprdr@aol.com

Mackie SR244 VLZ mixer for sale, 24-channels, \$700. Product description at http://www.mackie.com/products/sr324/index.html This has been used for recording and live sound and the quality is great. Contact Tony (415) 586-0941.

Trace Elliot TA40 is the perfect acoustic instrument amplifier for portability along with amazing sound and power. The TA40 has beautiful tank reverb, chorus effect, 2 channels, channel balance slider, phase switches, and anti-feedback notch filter on each channel. Made in England. \$550. Call (510) 845-0199.

Z76 Ensoniq keyboard for sale. \$700.00 Obo. call (510) 787-2630.

INVENTORY SALE

Eaw KF850, SB850 Community RS880, VBS415 Yamaha 4k, PM4k, & more!

Call 415.826.6864

JK Sound

1000

Community Forum

November 12, Wednesday Silent Auction Supports Freedom of the Press

The Society of Professional Journalists will hold a silent auction Wednesday, Nov. 12, during its Excellence in Journalism Awards dinner at the Hotel Nikko in downtown San Francisco. A donation of an attractive service or new product will support the Northern California chapter's work to assure freedom of information and ethics in journalism and support the national organization's Legal Defense Fund. Desirable products may include journalism memorabilia, new books, new software, artwork or a subscription. Those donating services could proffer a dinner for two at a fashionable restaurant, a night for two in a hotel, a professional consultation or the like. If you have a used item that is also a collector's item, such as an autographed book or antique, we would be delighted to have it. To donate to the silent auction on Nov. 12, email tbrevetti@angnewspapers.com or phone Francine at (510) 208 6416.

Oct 11, Ongoing Bringing Light to Darkness:

A DAY OF THE DEAD EXHIBIT - Traditionally the Day of the Dead is a time to welcome deceased relatives and friends back to earth. It's a joyous time when the favorite foods of the dead person are placed on an altar or at the gravesite. Explore traditional altars and sophisticated, complex art installations that explore spiritual and critical content that celebrates life and focuses on social issues. More than 70 artists including: Daniel Galvez, Jeanne Jabour, Carlos Loarca, CJ Grossman, Juliet & Dean MacCannell, Billie Quijano and Juana Alicia. Curators: Rene Yañez and architect Nick Gomez. Oct. 11 - Nov. 2 @ SomArts Gallery, 934 Brannan, www.somarts.org

Oct 11, Ongoing Midnight Mass

SEASON OF HORROR. Join the legendary and truly horrific Peaches Christ and her spooky elfin sidekick, Martiny, as they bring you the bloodiest, creepiest, and campiest horror films (including Evil Dead 2: Dead by Dawn, An American Werewolf in London, and Nightmare on Elm Street 3: Dream Warriors) in a Saturday midnight movie series leading up to Fright Night on Halloween night! Plus an extra special post-candy-dart treat—the San Francisco Underground Short Film Festival! Each night features deeply disturbing live entertainment to venerate and celebrate each film—a singular entertainment experience! Oct. 11 - Nov. 8 @ Bridge Theatre, Geary & Blake. www.peacheschrist.com

Oct 24th, Friday Hip-Hop 101

Bijan's Official Birthday Bash! Visiting professors include Xzibit, Maseo of De La Soul, Devin the Dude, and Shock-G and Money-B of Digital Underground! With turntable technicians DJ Fuzze, DJ T-Ski, Rob Reyes, Mind Motion, Chuy Gomez, Sake-1, and Mr. E. Three bangin' sound systems, heated outdoor wooden patio, 4 bars to get ya twisted, and 4 dancefloors to get yo' groove on! Kelly's Mission Rock http://www.rhiknow.com

Oct 25, Saturday

PUNK MONKEYS ON PARADE A scavenger hunt through the dizzy and dirty underworld of San Francisco. This is a scavenger hunt for the City natives who scoff at such shenanigans, for the hipster kids who are too cool for school, for anyone who has gone to the Arrow bar and now boycotts it because they once saw a guy there wearing a woven belt, for the musicians, artists, bartenders, exotic dancers, Haight street retail slaves, construction workers, dog walkers, and, yeah, everybody else who makes this City what it is. We're gonna make you try on a bondage outfit. We're going to suggest you release a bag of crickets in the middle of Pier 39. We're going to tell you to make out with a complete stranger at Zeitgeist just because they're wearing Kangaroos. Get the idea? Regardless, it's a way to spend a Saturday afternoon, there's cool prizes, booze, a big-ass after party at the 540 Club, and IT'S FREE. 540 Club, Clement and 7th Avenue http://www.540-club.com/punkmonkeys

Oct 30 - Nov 2 FESTIVAL OF INDEPENDENT CINEMA

From Soulsville to hip hop and strippers to stuntwomen, the 19th Film Arts Festival of Independent Cinema really MOVES this year. Don't miss four days of Bay Area filmmaking at its best. We shake things up with brand new feature documentaries, short narrative gems, breathtaking dance films, and counter-current digital videos by fresh new local directors and award-winning Sundance veterans. Roxie Theatre and Castro Theatre. http://www.filmarts.org

October 25, Saturday

Punk Monkeys on Parade A scavenger hunt through the dizzy and dirty underworld of San Francisco. This is a scavenger hunt for the City natives who scoff at such shenanigans, for the hipster kids who are too cool for school, for anyone who has gone to the Arrow bar and now boycotts it because they once saw a guy there wearing a woven belt, for the musicians, artists, bartenders, exotic dancers, Haight street retail slaves, construction workers, dog walkers, and, yeah, everybody else who makes this City what it is. We're gonna make you try on a bondage outfit. We're going to suggest you release a bag of crickets in the middle of Pier 39. We're going to tell you to make out with a complete stranger at Zeitgeist just because they're wearing Kangaroos. Get the idea? Regardless, it's a way to spend a Saturday afternoon, there's cool prizes, booze, a big-ass after party at the 540 Club, and IT'S FREE. @ 540 Club, Clement and 7th Avenue www.540-club.com/punkmonkeys

October 29, Wednesday Benefit for Allen Cohen

Doors Open 7:00 PM. The Family Dog Presents: The HepCats Ball. A Benefit for Allen Cohen of The San Francisco Oracle. Who: Phil Lesh and The Heep Kats, Ram Dass, Don't Push The Clown. Where: The Great American Music Hall, San Francisco, 859 O'Farrell Street. www.musichallsf.com. Tickets: Regular \$35. Benefactor tickets \$100. Benefactors will receive 3 limited edition posters for the event. Advance tickets on sale at: GAMH Boxoffice, Virtuuous.com, Tickets.com and GDTSTOO

October 30, Ongoing Film Arts Festival

19th ANNUAL FILM ARTS FESTIVAL OF INDEPENDENT CINEMA. From Soulsville to hip hop and strippers to stuntwomen, the 19th Film Arts Festival of Independent Cinema really MOVES this year. Don't miss four days of Bay Area filmmaking at its best. We shake things up with brand new feature documentaries, short narrative gems, breathtaking dance films, and counter-current digital videos by fresh new local directors and award-winning Sundance veterans. Oct.30 - Nov. 2 @ Roxie Theatre and Castro Theatre. www.filmarts.org

October 31 A FIENDISH HALLOWEEN

Goth, industrial, EBM. With Netik (Meat), Rodent (Bondage a Go Go), Djall (Reactor 4), Fernando (Shrine/Assimilate) Jezebel's Joint, 510 Larkin at Turk. clubfiendish@yahoo.com

October 31, Friday HALLOFEST

Four city blocks of indoor and outdoor Halloween celebrations. Live performances by Goodie Mob, Qbert, Planet B, Deep Sky, Hybrid, DJ Dan, and many more! \$500 Costume Contest, Carnival of Souls vendor faire, spooky interactive videos, performance artists and dancers, sexy fashion show, creepy outdoor visual showcase, VIP tomb and much more! October 31 @ Kelly's Mission Rock, China Basin Street. http://www.hallofest.com

Ongoing Donate Your Musical Instruments

Donate Your Musical Instrument! Music in Schools Today is a non-profit organization that helps to put and keep music in our public schools. If you have a musical instrument that you're not using, please donate it to our Adopt an Instrument program. Details: (415) 392-9010, website www.musiccreate.org

Wednesday 5:30. Free Trial Class. Sivananda Yoga Center, 1200 Arguello Blvd at Frederick. Call (415) 681-2731 or visit www.sfyoga.com.

Announcements

CPA Services Needed

We are a 12 Step Recovery club that needs help with our books, IRS filings, and posting public records. Pro bono for a Non Profit 509 (a)(1). The Seven Seas Club, SF, CA - (415) 392-3330.

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Oct. 22-28

Aries (March 21-April 19)

If an opportunity comes your way this week, Aries, reach out and snatch it with your grimy little paws! The reason it's likely to bring you nothing but excellent goodness is that you've already built up the resources — external and internal — to facilitate your next big success.

Taurus (April 20-May 20)

The mythical forbidden-fruit eater Eve in that big book of fairy tales known as the Bible? Legend has it she was a Taurus. And she's a good role model for you this week. It is perhaps your instinct to cling to your little cliff of predictability, but the rewards are greater if you dive off and eat the apple.

Gemini (May 21-June 21)

If you take a look around, fair Gemini, you will notice you're in a pretty good place. What's brought you here is emotional presence — and don't you forget it. As you continue skipping along your path to happiness, try slowing it down to a sashay so you can really take it all in.

Cancer (June 22-July 22)

Cancer, we've heard reports that you think we're mean to you! Well, we think you're sensitive to us! Can't you see the gleam of love in our eyes when we say "Quit whining"? I guess not. Stupid newsprint! Anyway, your whining undermines your deep capabilities. Just let go of what you need to let go of.

Leo (July 23-Aug. 22)

We're not going to play with you, Leo: this week's a struggle. You want to know what, why, and how? Take a minute to breathe and take stock of your resources. Your attempts to figure it all out will likely result in mind-numbing overanalysis. It's just life — plunge back into it.

Virgo (Aug. 23-Sept. 22)

'Member when it seemed like nothing was going to work out, and you felt like you had no control of your life? Well, Virgo, like a scantily clad lady popping out of a birthday cake, Lady Clarity has burst forth from your own bad mood, bringing with her the sweet illusion of control. We love when she does that.

Libra (Sept. 23-Oct. 22)

If the cup always looks half empty to you, Libra, you're always going to be

stuck with a half-empty cup. There's a serious connection between your expectations of life and the life you wind up with. Take responsibility for your more negative perspectives and see if your cup ain't suddenly running over.

Scorpio (Oct. 23-Nov. 21)

Whoa, Scorpio, we spy with our little eyes ... drama. A whole lot of it. In your sphere. So many planets having a giant bash in your sign isn't going to help calm things down, either. If you can manage to be both emotionally present and emotionally detached enough to see it all clearly, you're a genius.

Sagittarius (Nov. 22-Dec. 21)

Your life is hard to figure out, Sagittarius. Here you are, in some sort of shitty situation that baffles the people around you, and you manage

to be gliding toward a deeper sense of self, in spite of — because of? — it all. You're sparkly with hope, even as it all crumbles down around you. Incredible.

Capricorn (Dec. 22-Jan. 19)

By the end of the week you'll be back to your old Capricorn pace, slow and steady. But before you relax, you're going to have to survive a couple phenomenally exciting — and for a Cap, terrifying — roller coasters. Try to remember they're exactly the rides you've been working toward riding.

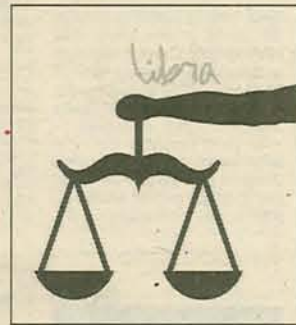
Aquarius (Jan. 20-Feb. 18)

Your life this week, Aquarius, is like Friendster, only off the frickin' computer and out here in the real world. Every person you meet, every connection you make, yields 90 more friends and connections! Make sure you're only meeting the folks you really want to meet, 'cause this looks like a lot of people.

Pisces (Feb. 19-March 20)

The two forces duking it out in your psyche are a deep melancholy and a hot desire. It doesn't look like either the sadness or the, um, horniness, are your true homes right now, so let's hope they wear each other out. This week try being where you are, without rushing to relieve pain or pursue pleasure. ♦

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past five years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.



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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270443-00 The following person is doing business as BEADARIA, 51 Van Buren St., San Francisco, CA 94131: Kerry L. Bostrom, 51 Van Buren St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/01/03. Signed: Justin P. Moore. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on September 08, 2003. **October 1, 8, 15, 22, 29, 2003. L# 380101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270101-00 The following person is doing business as MISSIONHOPE.COM, 2) GHETTOPASS, 310 Arballo Dr., Suite 11L, San Francisco, CA 94132: Ghettopass Networks, LLC "California", 310 Arballo Dr., Suite 11L, San Francisco, CA 94132. This business is conducted by a limited company. Registrant commenced business under the above-listed fictitious business name on the date 9/1/03. Signed: GHETTOPASS Networks, LLC Lynell Singleton, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on September 22, 2003. **October 1, 8, 15, 22, 2003. L# 380102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270254-00 The following person is doing business as THE CHAMELEON, 1299 Pacific Avenue, San Francisco, CA 94109: Melody Hsu, 861A Hayes St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed: Melody Hsu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on September 26, 2003. **October 1, 8, 15, 22, 2003. L# 380103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0269890-00 The following person is doing business as SATI CREATIVE, 4114A 17th St., San Francisco, CA 94114: Steven Villano, 822 University Ave., Palo Alto, CA 94301, Sirpa Nelson, 4114A 17th St., San Francisco, CA 94114. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 9/10/03. Signed: Sirpa Nelson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevailos, on September 12, 2003. **October 1, 8, 15, 22, 2003. L# 380104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270498-00 The following person is doing business as SAN FRANCISCO GIRLS CHORUS, INC., 44 Page Street, Suite 200, San Francisco, CA 94102: California, San Francisco Girls Chorus, Inc., 44 Page Street, Suite 200, San Francisco, CA 94102. This business is conducted by non-profit corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/20/81. Signed: Takenarine Beharry, Accounting Manager, San Francisco Girls Chorus, Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 07, 2003. **October 15, 22, 29, November 5, 2003. L# 3800301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270094-00 The following person is doing business as BAT MAKUMBA RECORDS, 75 Holly Park Circle, San Francisco, CA 94110: Carl R. Remde, 1432 Guerrero St., San Francisco, CA 94110; Alex Koberle, 75 Holly Park Circle, San Francisco, CA 94110; Emiliano Fernandes, 502 Andover, San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 07/01/03. Signed: Carl R. Remde. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on September 22, 2003. **October 8, 15, 22, 29, 2003. L# 380201**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0269766-00 The following person is doing business as PROMOSF, 1322 29th Ave., San Francisco, CA 94122: Marc E. Staudenbaur, 1322 29th Ave., San Francisco, CA 94122; Justin Daniel Moore, 1322 29th Ave., San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 03/01/03. Signed: Justin P. Moore. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on September 08, 2003. **October 8, 15, 22, 29, 2003. L# 380202**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0269443-00 The following person is doing business as IN AND OUT MARKETS & LIQUOR, 701 Filmore St., San Francisco, CA 94117: Dirar Tekie, 825 Divisadero St. #5, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/26/03. Signed: Dirar Tekie. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu, on August 26, 2003. **October 8, 15, 22, 29, 2003. L# 380203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270134-00 The following person is doing business as CASTRO HEALING CENTER & SPA, 2275 Market Street, San Francisco, CA 94114: Bonnie R. Levine, 16 Castlewood Drive, San Rafael, CA 94901; Truth Sayer, 16 Castlewood Drive, San Rafael, CA 94901. This business is conducted by Domestic Partners. Registrant commenced business under the above-listed fictitious business name on the date 09/23/03. Signed: Bonnie R. Levine. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on September 23, 2003. **October 8, 15, 22, 29, 2003. L# 380204**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270602-00 The following person is doing business as HEAVYWEIGHT TRUCKING, 236 Westport #325, San Francisco, CA 94127: Heavyweight Trucking LLC CA, 236 Westport #325, San Francisco, CA 94127. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 10/7/03. Signed: Michael Gregory, President Heavyweight Trucking LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 10, 2003. **October 15, 22, 29, November 5, 2003. L# 3800306**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270498-00 The following person is doing business as SAN FRANCISCO GIRLS CHORUS, INC., 44 Page Street, Suite 200, San Francisco, CA 94102: California, San Francisco Girls Chorus, Inc., 44 Page Street, Suite 200, San Francisco, CA 94102. This business is conducted by non-profit corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/20/81. Signed: Takenarine Beharry, Accounting Manager, San Francisco Girls Chorus, Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 07, 2003. **October 15, 22, 29, November 5, 2003. L# 3800301**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270537-00 The following person is doing business as POLK STREET PRODUCTIONS, 743 Polk Street #225, San Francisco, CA 94109: James J. Mirarchi, 743 Polk Street #225, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/3/03. Signed: James Mirarchi. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on October 08, 2003. **October 15, 22, 29, November 5, 2003. L# 3800302**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270458-00 The following person is doing business as POPPOP RECORDS, 825 Burnett Ave. #12, San Francisco, CA 94131: Gregory B. Humphrey, 825 Burnett Ave. #12, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/3/03. Signed: Greg Humphrey. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu, on October 03, 2003. **October 15, 22, 29, November 5, 2003. L# 3800303**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270560-00 The following person is doing business as NO20MI, 1990 Green St. Apt #302, San Francisco, CA 94123: Ken Yamada, 1990 Green St. Apt #302, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/9/03. Signed: Ken Yamada. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on October 09, 2003. **October 15, 22, 29, November 5, 2003. L# 3800304**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270581-00 The following person is doing business as TWENTY ONE PRODUCTIONS, 155 Valley St., San Francisco, CA 94131: Peter Quartaroli, 155 Valley Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/9/03. Signed: Peter Quartaroli. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on October 09, 2003. **October 15, 22, 29, November 5, 2003. L# 3800305**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270279-00 The following person is doing business as WATER TIGER CALLIGRAPHY, 155 Haight St. #304, San Francisco, CA 94102: Jill G. Fitzpatrick, 155 Haight St. #304, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/29/03. Signed: Jill G. Fitzpatrick. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on September 29, 2003. **October 15, 22, 29, November 5, 2003. L# 3800307**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270408-00 The following person is doing business as ROE RESTAURANT, 651 Howard St., San Francisco, CA 94105: Prive Bar Lounge - Inc., 101 Sweet Rd., Alameda, CA 94502. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/2/03. Signed: Ben Chu, President, Prive Bar Lounge, Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 02, 2003. **October 15, 22, 29, November 5, 2003. L# 3800308**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270448-00 The following person is doing business as BRUNOS LIVE, 2389 Mission St., San Francisco, CA 94110: Christopher Pastena, 157A San Carlos St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Christopher Pastena. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu, on October 03, 2003. **October 22, 29, November 5, 12 2003. L# 380401**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0270605-00 The following person is doing business as DREYFUSS ENTERPRISES A PIECE OF PEACE, 3822 Cesar Chavez St., San Francisco, CA 94131: Katharine M. Dreyfuss, 3822 Cesar Chavez St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/10/03. Signed: KM Dreyfuss. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on October 10, 2003. **October 22, 29, November 5, 12 2003. L# 380402**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-03-540993. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF ADAM GONZALEZ: ADAM GONZALEZ filed a petition with this court for a decree changing names as follows: present name ADAM GONZALEZ to proposed name JAQUELINE GONZALEZ. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jan. 22, 2004. Time: 9:00 AM Department 218. Dated Oct. 7, 2003. Signed: Gordon Park, Deputy Clerk, Donna J. Hitchens, Judge of the Superior Court. **October 22, 29, November 5, 12 2003. L# 380403**

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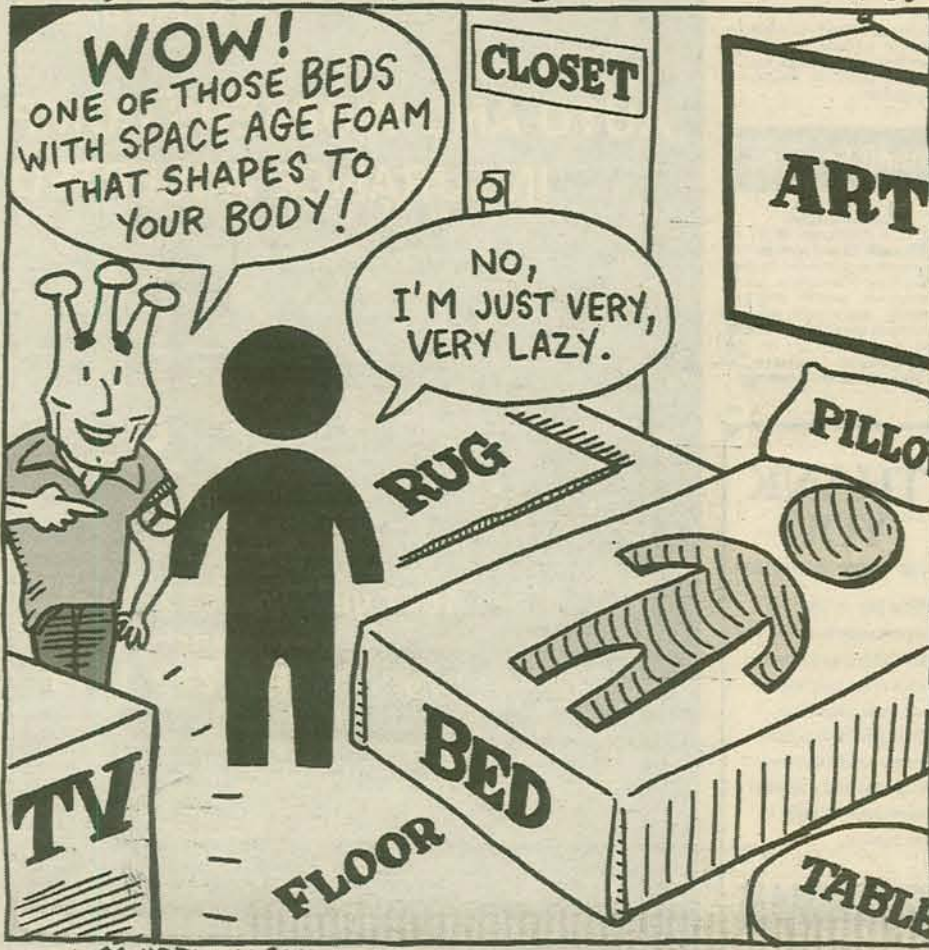
Please contact Alex at (415) 487-2517 or alex@sfbg.com with any questions.

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DON'T BE LONELY!

SF, 29, no children, looking for a woman, 30-45, to hang out and have some fun! **742122**

I KNOW HOW TO HAVE FUN

SF, 22, knows how to have fun. Searching for down-to-earth man, 18-29, for possible relationship. **747421**

A LOT TO OFFER

Fun-loving gal, 18, 5'2", N/S, loves reading, playing games, camping, raftering, being outdoors, exploring the city. Seeking open-minded, adventurous SM, 18-26, friends before more. **709685**

MORE THAN FRIENDSHIP

Attractive actress who likes hiking, movies, theater, etc. is looking for a man, 50-60, for good times and possibly more. **732536**

IT ALL COMES TO LOVE

115lbs, 5'6", considerate, well-traveled, graceful, playful, leggy, warm hearted, unique, S.F. Redhead, seeks broadshouldered, calm, intelligent, successful, generous, man, 50+, for LTR. **682438**

A LOT TO OFFER

Nice, sweet, charming SAF, 43, lovely lady, loves sharing moments of love, seeking SM, 40-50, very romantic and affectionate, friendship first, possibly more. **692361**

PERSIAN FRENCH LADY

Non-smoking, outgoing SF, 50, 5'2", 145lbs, well-traveled, educated, seeks serious relationship with SM, 40-65, who has similar attributes. You won't be disappointed. **722193**

FRIENDSHIP FIRST

SBF, 24, 5'11", 150lbs, average build, N/S, likes music, movies, dining out, travel, reading. Seeking SM, 25-40, with similar interests, for friendship, possible LTR. **709335**

A LOT TO OFFER

Genuine and real SF, 25, down-to-earth, depth and a lot to offer, seeking low-key, generous, kind SM, 23-32, introduce me to your favorite place, drink, friends, maybe we'll hit it off. **671975**

BEAUTIFUL AND SOPHISTICATED

a good head on her shoulders, knows where she's going, knows where she is from. Honest lady, 38, is looking for the one. **694172**

WHAT'S UP 707?

African-American female, 18, smoker, Leo, single and wants to mingle with a SBF, 28-31. Hit me back. **683005**

LUCK BE A LADY

SF, redhead, tomboy, bombshell, seeks successful, intelligent, tall SWPM, 35-50, for a long-lasting stroke of the dice. **585133**

PRETTY WOMAN

SWF, 36, humorous, energetic, likes animals, the music of Roy Orbison and Chris Issac, RN, likes walks on the beach, romance. Seeking compatible SM, 35-60. **474533**

SAN FRAN HERE I COME

SWF, 57, theater artist, grown son, enjoys international food, good jazz, laughter, theater, seeking sincere, like-minded SM, 45-62, friends first. **515944**

WAITING FOR YOU

SBF, 27, is fun to be with, and wants to share friendship and frolic with a great guy. **676261**

SOMETHING SO RIGHT

Attractive, Berkeley widow, 60s, is a writer, piano player, and from New York City. Seeking a soulmate, who has brains, humor, a way with words, passion and depth. **647898**

ALONE NOT LONELY

SWPF, 50, voracious reader, enjoys working out, intelligent conversations, alternative, classical and jazz music. Seeking open-minded, intelligent SM, 47-59, similar interests, friendship first, possibly more. **412523**

IMPRESSIVE BEAUTY

Pretty, petite, slender, educated, artistic SJB, 46, athletic, desires sensitive, good-looking, educated, athletic SWM, 42-54, open to commitment, pleasures of mind/body, exploring nature, arts, travel. **748188**

ZEN/ART

Pretty AF artist, seeks attractive, creative, spiritual man of color, who appreciates the simplicity, calm, inner beauty, and essence of Zen, 5'9", 45-55, N/S, N/Drugs. **587344**

LIFE IN THE SLOW LANE

Warm, funny, interesting SWF, 51, into walks and hikes, progressive politics, museums, classical and world music. Seeking SWM, 45-55, for friendship, possible LTR. **251744**

SEXY HAZEL EYES

SWPF, 5'8", 158lbs, hazel/brown, likes the outdoors, traveling, volleyball, the beach, fine dining. Seeking similar SM, for dating, possibly more. **753944**

FULL OF LIFE!

Lively lady, looking for humorous, athletic, romantic gentleman. Must be financially secure, 55-65, loves traveling, animals, water activities. **753961**

YOU AND ME BABY

Adventure and new activities with a fun man, serious, intelligent, humorous. Explore fine niches, travel, laugh, talk, swim, appreciate theater, art, concerts, dancing. **754010**

LOOKING FOR GOOD FRIENDS

Attractive, easygoing DF, 52, looking for a nice, patient gentleman, would like to share life's pleasures with me. **754026**

HASNT HAPPENED YET

SF, looking for a man, 45-55, that I can spoil with love, kindness, understanding, friendliness. **754021**

EUROPEAN BACKGROUND CHARM

Outdoorsy SWCF, 5'7", 135lbs, brunette, seeking easygoing, good-humored, athletic European gentleman, interested in German cars, traveling, beaches, stock market. **754032**

LET'S JAM, BABY

Cute, cuddly, sensitive, open-hearted SF, early 50s, petite, slender, fit, Peacenik into music (originals, folk, blues, jazz), spirit (yoga, health), laughter. Seeking gentle, loving, communicative, healthy SM, playing (or loving) music, for fun, jamming, maybe more. Possible LTR. San Francisco. **653315**

SWEDISH SWIMMER

SWF, 56, teach/poet, seeks shy, sensitive, artistic woman for sharing thoughts, ideas, San Leandro, Lake Chabot, good food, great energy, love of cats, and more! **728251**

SHY WOMAN, AWAKEN!

Swedish poet/teacher/cat lover extraordinaire, 56 years, San Leandro, seeks feminine female, 40-70, for precious moments! Lake walks, beach, fine food, conversation, music. Shy woman A+! **686428**

RUSSIAN GUY

Beautiful, mature, fun-loving SWF, 56, Gemini, N/S, seeks Russian man, 50-79, to teach me Russian, go out with, have fun, and share possible romance. **658518**

STILL SEARCHING FOR MY PRINCE

Attractive, fun, outgoing SHF, 61, Leo, non-smoker, seeks open-minded WM, 57-61, non-smoker, to date and possible LTR. **629188**

FUN-LOVING FEMALE

SWF, 25, enjoys reading, movies, reading, travel, sports. Seeking mature, commitment-minded, educated SM, with similar interests, for friendship, possible LTR. **615398**

EXQUISITE BLACK PRINCESS

New to San Fran, emotionally/physically fit, lover of life, seeks affluent, sophisticated, refined, older gentleman, to explore life's pleasures. **591894**

VICIOUS BOMBHELL

Attractive Aries, 55, red head, many interests and creative dreams. Seeking kindred spirit for journeys and adventure. **568172**

BROWN SUGAR SEEKS WM

SBF, 40, 5'3", smoker who loves movies, dining out, weekend get-aways or relaxing at home. Seeking honest SWM, 40-52, with all above interests, LTR. **562352**

ARE YOU OUT THERE?

Petite, voluptuous lesbian, works with special education children, enjoys outdoors. Seeking, 20-40-year-old girlfriend, N/S, race open, for fun times, outdoors, lasting friendship. No butches please. **527959**

COLLEGE STUDENT

SF, 33, brown/brown, interests include music, movies, swimming, dancing, dining out. Seeking SM, with similar interests, for friendship, possible LTR. **515862**

HOT BRAZILIAN GIRL

SF, 29, dentist from Brazil, looking for a serious relationship, seeking a SM, between 30 and 43, very professional, dating and friendship first. **754012**

A LOT TO OFFER

Attractive SWF, 62, loves music, dancing, poetry, outdoors, travel, dining out, quiet times, movies. Seeking intelligent, outgoing SM, with similar interests, for dating. **504790**

SWEET AND SINGLE

Female, 56, Pisces, seeks man, 48-58, for fun times, romantic times. **434857**

JUST ENJOYS LIFE

Tall lady, 5'7", 160lbs, fit, enjoys trying just about anything once. Concerts, dining out, traveling, meeting new people. Seeking energetic, outgoing guy, 5'10", self-sufficient as I am. **331264**

WELL-ROUNDED

Attractive, rubenesque SWF, 49, long salt-n-pepper hair, enjoys the arts, outdoors, spiritual activities, cultural events, travel. Seeking similar SM for friendship, possible LTR. **343313**

LOVE ME TENDER

Charming Russian, 44, Libra, 5'7", 165lbs, blonde/green, long-legged, young, generally classy, warm, sweet, sexy, passionate, feminine, sensitive, romantic, intelligent, intellectual, cute, and witty. A lot to offer old-fashioned, outgoing, European elegant image, versatile, honest, interesting, to break 100 years of solitude to find meaningful LTR, to devote herself to like-minded One. **744455**

men seeking women

CLOSE TO YOU

SWM, 6'4", 186lbs, blond/blue Sagittarius, smoker, enjoys horror movies and romantic evenings. Seeking WF, 18-25, N/S, for LTR. **748666**

EASYGOING LADY SOUGHT

Romantic? Passionate? Adventurous? Call me! SHM, 54, 5'8", 200lbs, salt-n-pepper hair, moustache and goatee, in search of SF, age open. **746395**

MAKE ME LAUGH

SHM, 44, wishes to meet a woman who would rather be outside among nature, rather than stuck in the house, for a drama-free relationship. **740701**

GREAT PERSONALITY

Handsome, educated, caring SWM, 39, brown/brown, N/S, likes, movies, music, sports. Seeking slender, intelligent woman, 21-51, with similar interests, for dating. **736261**

SPENDING TIME

SBM, 33, Aries, 5'8", 195lbs, employed, smoker, seeks SAF, 29-36, who likes to go out and have fun, to spend time with. **729336**

FRIENDSHIP FIRST

SBM, 6'1", 210lbs, black/brown, N/S, athletic, likes movies, working out, travel, sports, quiet evenings at home. Seeking SF, 21-45, with similar interests, for friendship. **733866**

GIVES 100% TO EVERYTHING

Interesting, mature SBM, 26, Taurus, smoker, seeks woman, 18-45, for conversation, dating, getting to know each other. **729958**

HANDSOME WRITER

Divorced, handsome writer, 50, 6'2", 195lbs, Sagittarius, hazel eyes, silver hair, golden heart, father, artist, reader and romantic. Seeks woman with wit, legs and smarts. **730005**

DANCING DOC

SBF, sought by SWM, 47. Me: attractive, fun, athletic, liberal, romantic chiropractor. Can you hip-hop, lindy-hop, or bop to reggae? Then consider calling this doc. **730831**

men seeking men

HANDSOME ASIAN

Muscular AM, 38, 5'10", 175lbs, moving to SF in 5/14. Looking for friendship or more with creative, intelligent, mature, passionate man. **447688**

GWM HIKER...

55, likes outdoors. Disease-free, loves reggae to Dead to Bach, N/Drugs, Non-smoker, safe sex, age no problem. Lives in Solano, will travel. **684044**

A LOT TO OFFER

Eclectic SWM, 38, Libra, enjoys reading, foreign films, music, BBC, NPR, intelligent conversations. Seeking similar SM, 21-41, friendship first, possibly more. **597165**

SUGAR DADDY...

wanted by a generous, loving, caring, healthy, one-of-a-kind, 52-year-old GM, in great shape, with lots to give. You'll like me! **331245**

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ASIAN LADY SOUGHT

Tall, successful SWPM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR. **301605**

TRY ME

SBM, 5'7", 220lbs, seeks nice lady, race open, to have fun, enjoy each others company, share simple talks, friendship and more. **725123**

LOOKING FOR CHARM

SWM, early 50s, artist in Berkeley, looking for special lady, 20+, for fun, romance and more. Creative types more than welcome. **718970**

GOOD LOOKING

Friendly, active, retired teacher, full of life, seeking charming, vivacious female, possible LTR. **753826**

LOVE FOR TRIPLE-WORD SCORE

Semi-retired SPM, 55, avid tennis and scabble player, seeking similar SF for eclectic conversation, scabble, possible LTR. **753899**

I CAN READ YOUR AURA

I'm a very fun man, looking for a woman who loves life and doesn't take it too seriously. Is this you? **753955**

SUGAR AND SPICE

Slim, great guy, 50, honest, fun, hardly used, looking for a sweet heart, 44-52, slim, healthy, loves fun, adventure, traveling, possible marriage. **753972**

ROMANTIC GENTLEMAN

Handsome, fun, simple SBM, 45, 6'2", 160lbs, Scorpio, N/S, seeks A/HF, 25-50, for casual dating, maybe LTR. **456378**

NEVER BORING

DBM, 39, 5'11", brown eyes, seeks fun-loving, kind woman, N/S, who enjoys spending time with her man, long drives, walks, and conversation. **759471**

MEND MY BROKEN HEART

Adventurous and attractive SWM, 45, physically fit, financially secure, looking for attractive, fit BF, 25-35, to love, pamper, and spoil. BF preferred but race unimportant. **626904**

SIMPLIFYING LIFE

SBM, 49, Aries, N/S, vegetarian, easy to get along with, seeks down-to-earth, mature woman: 30-52, N/S, with self-esteem in tact. **653761**

ALL THAT JAZZ

SWM, 51, 5'10", is physically fit, health-conscious and athletic. Seeking a woman with the same qualities. **636636**

YOU WON'T BE DISAPPOINTED

SBM, 36, outgoing, fun, employed (chef), enjoys cooking, movies, sports, travel. Seeking adventurous, outgoing lady with warm heart, to share all life has to offer. **580593**

HARD-WORKING

SWM, young, 47, 6'2", 200lbs, Italian, handsome, fit, enjoys motorcycles, dining out, working out, movies. Seeking sweet woman, 29-40, fit, outgoing, for friendship, possible LTR. **547223**

EAST SEEKS WEST

SWM, 53, 5'11", 150lbs, retired engineer, Virgo, non-smoker, enjoys Japanese/Chinese cuisine, beaches, biking, and country strolls. Seeking AF, 40-53, non-smoker, with similar interests. **373097**

HUGGABLE

SWM, 52, 5'9", 185lbs, tennis player, dog lover, filmmaker, compassionate, seeks SF who wants to enjoy life. **919402**

women seeking women

HITCHCOCK FAN

SF, 23, 5'7", 190lbs, short hair, self-employed, into music, sports, art, movies. Seeking open-minded, mature, adventurous female, 18-30. Honesty and communication a must. **754580**

PIECES OF ME YOU'VE NEVER SEEN

Layered GF, 40, of color, seeks responsible, feminine GF, with good tastes in clothes, art and politics, for honest interactions, possible LTR. **616307**

VERY SINCERE AND LOVEABLE

SHM, 36, 5'6", average build, Virgo, N/S, loves to cook. Seeking man, 40-65, 300lbs+, sincere, for friendship, possible romance. **659818**

SPORTS MINDED

Down-to-earth, fun, extroverted, gregarious SWM, 47, 5'10", loves sailing, weightlifting, racquetball, biking, swimming, snowboarding. Seeking SM, 38-52, similar interests, friendship first, possibly more. **668435**

A LOT TO OFFER

Handsome, fun and mature SWM, 64, 5'8", 160lbs, Libra, non-smoker, seeks BM, 45-75, non-smoker, for dating. **629738**

QUITE A GENTLEMAN

SHM, 21, intelligent, articulate, likes dancing, travel, the arts, playing, gourmet cooking and more. Seeking classy, cultured, college-educated woman to settle down with. **615673**

A LOT TO OFFER

Looking for LTR, walks on Malibu beach, if you enjoy opera, musical theater, ballroom dance, jazz/blues, and are not into drugs, call me, SHM, 40, **630215**

PLAYING IT COOL

24-year-old Sagittarius male, 6'1", 175lbs, new to Bay area, seeks friend with integrity, honesty, compassion, patience, spontaneity. Looking for cool guy to hang out with. **591076**

TAKE A CHANCE

Healthy GAM, 33, medium build, friendly, adventurous, affectionate. Seeking good-hearted GM for fun, dating, possibly more. **553842**

A LOT TO OFFER

SWM, 51, likes radical politics, computers, traveling, computers, romance, chess. Seeking interesting, laid-back SM, 18-65, similar interests, friendship first, possibly more. **614944**

OUTGOING SAM

SAM, 22, Cancer, N/S, light complexion, medium build, friendly, outgoing, adventurous, likes hanging out, clubs, parties, walks, seeks WM, 19-40, with similar interests. **538814**

WORTH A CALL

GBM, 40, 6'1", 195lbs, hairy, employed, martial arts instructor, enjoys working out, time with friends, affection, movies, more. Seeking good-hearted, fun guy for friendship more. **529374**

TRUE FRIENDSHIP

SM, 45, 6'3", 164lbs, brown/blue, H/W proportionate, enjoys hiking, camping, fishing, travel. Seeking outgoing, attractive SF, 30-40, with similar interests, for friendship, possible LTR. **517894**

GREAT GUY AVAILABLE

SWM, 60, 215lbs, young-looking, straight-talking, businessman, friendly, witty, enjoys theater, art films, day trips, bike rides. Seeking golden-hearted person. No beards, tattoos, shaved heads, piercing. **503754**

HEALTHY WM

Healthy WM, tall, attractive, educated, mature, seeks mostly straight, hairy Italian, Mexican, Jewish, or Mediterranean man for relationship. **448157**

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Backseat CONNECTIONS

women seeking men

ELEGANT, DARK DOMME
Explore the depths of your forbidden, generous, submissive, S&M/B&D side in a transformational session with an elegant, dark domme. **☎6667**

BIG BREAST LOVERS
Attractive, voluptuous SBF, 21, 5'4", seeks generous male for big breast massage and more. I am more than a handful. **☎5965**

ADVENTUROUS ROMANTIC
Pre-op transgender, 5'9", mid-40s, 150lbs, mixed ancestry, excellent cook, loves outdoor sports, horseback riding. Seeking career-oriented, open-minded, good-natured, disease-free guys, 30-60, to have fun with. **☎353**

VERY PRETTY
Very pretty, sweet, sexy WF, late 30s, slender, long hair. Seeking successful gentleman for mutually beneficial relationship. Peninsula. **☎8135**

SUCCULENT CHOCOLATE
SBF, 21, 5'4", 46DD-29-38, open-minded and unharmed, seeks man or woman for sensual, erotic massage, maybe more. **☎5469**

I GOT IT
Young, sexy Bf, 24, beautiful face, long, luxurious legs, body to die for, seeks generous men, 38-50, for some fun. Your wish is my command. **☎965**

PETITE SEXY LATIN LOVER
Latin female, 21, 5'3", 100lbs, seeks generous sugar daddy for erotic massage, maybe more. Very discreet. Serious inquiries only. **☎908**

FORMER EXOTIC DANCER
Great curves 5'5", 115lbs, long hair, olive skin, seeks successful S.F. or Marin SWM for discreet friendship. **☎970**

SLIM BUSTY BIF
Seeking straight/bi loving, sensual women who enjoy hot, soft, touch, kiss, breast massages. Fit WF, 120lbs, 34D. Age open. **☎6850**

SEXY LACTATING MOMMY
BF, 22, thick and shapely, 44-29-38, seeks generous male for sensual massage and lactating fantasy. **☎9343**

SENSUAL, SEXUAL FIRST-TIMER
WC: female, 33, 5'2", 250lbs, reddish-brown hair; male, 5'7", 130lbs, dirty blond hair, seeks men and woman to fool around and try new things. **☎9738**

RATED XXX
Voyeur's fantastic voyage featuring two fine fun foy females. Film patrons participants please. **☎8005**

NEED A SUGAR DADDY
BF, 23, full-figured, looking for financially secure man to take care of me here and there. I'll please you in return. Serious only. **☎9422**

BLONDE BOMBHELL
Busty blonde looking for affluent gentleman for daytime fun and more. Don't wait to call! **☎9423**

SEXY
blond brown-skinned bombshell, seeks professional older gentleman, 45+, for discreet adventures. **☎5427**

BEST OF BOTH WORLDS
Mexican-Persian SF, 20, 5'6", full-figured, brown/brown, 44C, open-minded, easygoing, seeks tall WM with passion for B&D, Sublime, and oral. **☎8998**

FAT AND FUN
Married, middle-aged WF (extremely fat, about 250lbs) seeks WM, under 50, for daytime intimacy. Be patient, discreet, healthy, please. **☎8512**

EROTIC ECSTASY
Tall, passionate blonde, 49, wants to share knowledge of transformative, sexual energy with generous, warm-hearted man. Married ok. **☎9823**

COFFEE SEKS CREAM
SBM, 35, seeks older, blessed, generous male for fun, adventure and much more. Serious inquiries only. **☎9334**

YOUR YES GIRL IS HERE...
to make all your fantasies come true. SBF, 24, with many talents, seeks versatile SW/AM, 36-55. What are you waiting for, ask me a question. **☎9757**

men seeking women

GOOD-LOOKING
SWM, 32, loves to have fun, seeks female, 21-50, who also likes fun, intimate times. Must be good-looking, too. **☎9724**

AMATEUR HOUR
Handsome SWM, 25, artist, filmmaker, healthy, athletic, seeks attractive, healthy, exhibitionist females, 18+, who desire to tease my camera, erotic play. I'm safe, generous. **☎8765**

9" AND HANDSOME
Professional male, 32, seeks friend with benefits, relationship with confidence, intelligent female for friendship and hot sex. No games. **☎2044**

PHYSTECHNICAL MAN
SWM, 56, heated heart, smoldering spirit, sizzling mind, lust shape, miss-ess igniting match; woman, with exceedingly busty, shapely form. **☎6288**

SEEKING BLONDE
SWM, 43, brown/blue, submissive TS, in search of petite blonde female who is young, wild, dominant, and open-minded. **☎9897**

EXOTIC WOMEN
Attractive Italian American man, 40s, 6'3", fit, desirous of intimate encounters with women, 35-55, who desire the same, into foreplay and possessive stamina. **☎6319**

WELL-ENDED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet, thick cellulite bodies a plus. You'll like my endowment. **☎2199**

MISSING SOMETHING?
Life's too short! Let's help each other fill the voids in our lives! Stable, good-looking, experienced WM, 43, 6', 170lbs, blond/blue, seeks married/SF for...? **☎5558**

EXTRA-CURRICULAR FUN
Youthful WM, 43, 6', 170lbs, auburn/blue, very handsome, healthy, stable, friendly, seeks married or single female for adult fun. Be healthy, trim, fit, under 40. **☎6137**

EXTREMELY HANDSOME
42, WM seeking bored housewife, 42-50, to make your afternoon fantasies come true. Very, very discreet. All calls answered. **☎8660**

BREAST MASSAGER
Handsome 21-year-old, 5'5", student, clean, seeks attractive, decent-chested blonde or brunette, 18-30, willing to receive breast massage, intimate games and fun. **☎9649**

MAN IN CHARGE
Seeking very pretty, tall, slim, long-haired, willing, submissive trainee. I'm very fit. 5'9", 190lbs, white blond/blue, adventurous, successful, available. Must have fun together. N/S, N/D. **☎9218**

SUBMISSIVE, HANDSOME, MUSCULAR
Financially secure SWM, 51, 6', 215lbs, seeks dominant, lust WHF, 34-46, to serve a long-term relationship. **☎4711**

MARASCHINO CHERRY
Virgin SWM, early 20s, hazel eyes, athletic, healthy, adventurous, passionate, honest, seeks attractive, healthy, monogamous, athletic female, 18+, to worship. **☎580**

YOUNG AND UNINHIBITED
SWM, 27, 5'11", 180lbs, blue eyes, good-looking, athletic, fit, disease-free, looking for single or naughty married females for rough, erotic sexual pleasures. Must be disease-free. **☎8877**

NICE HANDSOME
Well-blessed SWM, 31, young, oral expert, seeks older, beautiful, independent woman, for lasting sexual relationship. Must be discreet. **☎9332**

HEAVEN ON EARTH
Handsome SWM, 35, gives excellent full body Swedish massage. D/D-free. **☎9217**

BIG WHITE ASSES
SBM, 39, 5'8", 170lbs, searching for large SW/AF, 200lbs+, for hot, sensual fun. Cellulite is a plus. **☎9019**

SEKS FULL-FIGURED DOM
Latin PM, handsome, late 30s, has explored a few of his submissive fantasies and is seeking to serve someone long-term. **☎9424**

TAKE ADVANTAGE OF ME
WM, 24, 6', 225lbs, looking for a couple, any gender or combination, to tie me up and abuse me. Let your imagination run wild! **☎9505**

WANT ATTENTION?
WM, 32, seeks sexy girl who would like to get together and have a good time. You're man's not treating you well? I certainly can. **☎8653**

HOT, SEXY ASIAN GIRL?
Very attractive, fit, well-endowed SWM, educated, professional, seeks attractive, petite Asian girl for uninhibited sexual adventures. Ready to play? **☎8800**

TRANSY BOY
Sexy, young tranny boy, 20s, looking for fun with generous gentlemen only, please. Take a shot if you're looking for a good time! **☎9330**

SEEKS SEVERAL WOMEN
Good-looking WM looking for intimate encounters with one or more bi ladies. Must be beautiful. I'm very picky about the ladies I like. **☎9806**

DR'S THERAPY SPANKING...
Experience shows that anxiety, tension, guilt, and depression are best relieved by the old-fashioned, traditional, over-the-knee, bare-bottom spanking. **☎9755**

HORNY JAPANESE WOMAN WANTED
Hot, young, tall, athletic SWM, blond/blue, for discreet and safe uninhibited fun. Age/mental status doesn't matter, just be sexy. **☎8006**

MODERN AND MATURE
Safe, sane, and respectful SWM, 55, desires a mature, intelligent woman for sensual dalliances. Discreet. **☎9751**

SPANKING ANYONE?
Good firm hand for naughty girls in need of a good firm spanking. **☎6219**

SEXY EUROPEAN MODEL
Very cute man, 25, 6'2", 240lbs, nice body, flat stomach, big cock, looking for generous cock-suckers to please me. Call now. **☎9886**

ALL PAIR
Damsel in distress or starving student sought by progressive, fit, popular mechanic for mutually beneficial arrangement. **☎8664**

THE ONE YOU'RE LOOKING FOR
Straight WM, 28, looking for beautiful female, secure with herself and her sexuality, and ready for me. **☎8585**

NEED DOMINANCE?
Seek submissive young lady to have strict fun and games with a gentleman she could trust, and I want you to be comfortable with it. **☎8895**

THICK AND LUSCIOUS
I'm seeking a sexy, curvy, naughty and nice woman with large breasts and thick thighs, who is adventurous. Looking for you? You won't be disappointed. **☎9749**

THUNDER THIGHS
SBM, 32, 5'9", 150lbs, seeks proud, big butt WF who can't resist good-looking black men who are well-endowed. Call. **☎9745**

NO RAZORS
SBM, 32, 5'8", 150lbs, well-endowed, seeks sexy, hairy female with full, thick pubic hair and hairy legs. If you're that hairy girl, call me. **☎9731**

BUBBLE BUT BOY ISO...
dominant caucasian woman! I'm early 30s, big brown eyes, 5'10", silky chestnut hair, very cute, looking for aggressive, dominant woman interested in strap-ons, spanking. **☎9726**

LONG LEGS, HIGH HEELS
Looking for sexy female who has them, and likes to leave them on while playing. She also likes being watched or watching. **☎9980**

LACTATING MOMMA WANTED
Generous male, 50, looking for lactating mom for fun times and lactating fantasies. **☎9830**

GREAT HANDS
Handsome WM, 35, N/S, D/D-free, gives excellent full-body Swedish massage. Very discreet. Women only. **☎9592**

HEAVEN ON EARTH
Handsome WM, 35, gives excellent full body Swedish massage. D/D-free. **☎9217**

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Good firm hand for naughty girls in need of a good firm spanking. **☎6219**

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I WANT TO EAT YOUR PUSSY
Tall, good-looking SM is looking to meet women, race unimportant, to enjoy oral sex. If you can ejaculate, you are especially encouraged to respond. **☎9909**

CADILLAC OF COCKS...
will thrill the ladies. I'm 10+ inches, everlasting, fit, strictly straight, reliable, non-pushy. Beginners welcome. Full-figured preferred. All female callers answered. **☎9655**

CLEAN CUT
WM seeks lady to admire, worship, and masturbate. Any age/race, be sincere. **☎6851**

SEDSION ASIAN FEMALE
Athletic, attractive, fun, outgoing BM, 50, seeking athletic Asian female, 30-40, for mutual fun and pleasure. **☎9614**

FOOT FETISH
Attractive male, 42, seeking discreet, attractive female for foot-worshiper's fantasy. **☎9758**

FIT, SUBMISSIVE TS SOUGHT
Mature, fit, financially secure, selective SWM, 47, Marin County homeowner, seeks submissive TS for possible LTR. Serious replies only. **☎9643**

ATTACHED BUT UNSATISFIED?
Missing the attention of a sexy someone? Ready to roam a little? Up for an affair? Me too. Let's talk. **☎9589**

NASTY WHITE BOY, 40
Good-looking, easygoing, wild WM, sexy blue eyes, easygoing, sense of humor, seeks lady for fun times and spontaneity. **☎9427**

DISCREET RELATIONSHIP
Kind, sensual, generous, married WM, 54, fit, tan, hazel eyes, seeks warm, sensual woman for daytime weekly get-togethers in Berkeley area. **☎9417**

HERE KITTY, KITTY, KITTY
Is your pussy being neglected? I can satisfy your needs. Very discreet and experienced. **☎9345**

BUSTY, LUSTY, GUTSY?
And slightly nuts? Female partner sought by sensational, slim, sexy, super-hung, successful SM, 47. Share sizzling satisfactions! All replies answered. **☎9278**

DEAR LOVELY, LONELY ANGEL...
please be my girl! Married WM, too worshipping, is ready, handsome, tall, fit, thin, educated, gentle, seeks married female in similar situation, to share affection. **☎8656**

I'M YOUR MAN
Male, 41, looking for a woman on the side. Let's have a fling! I know how to please you. **☎9340**

CANDLELIGHT MESSAGE
Sensual massage in a relaxing setting candlelight soft music by handsome middle age WM, 6'2", 220lbs, soft hands. **☎9196**

SEEKING BW
OAK BM, 27, down-to-earth, open-minded, seeking fun, adventurous SF, 18-30, willing to travel, for companionship and more. **☎9835**

ATTRACTIVE CEO
Handsome SWM, 40, business owner, generous, humorous, likes spoiling women and a lady like a queen. Seeking attractive lady, 21-35, with nice body and smile. **☎9281**

LOOKING FOR MY ANGEL
Wanted: Very sexy, cute female, 1'm 5'10", 150lbs, Italian-American, looking for very sweet, sexy, kind woman. **☎9216**

BUFF NAKED
Handsome, straight/curious, muscular male, seeks other similar guys, 25-35, willing to experiment. Let's hook up and get naked. No LTR. Must be muscular. **☎7523**

SEEKING BI MALE
Married BM, 37, good build, health conscious, enjoys outdoors, brown hair, eyes, seeks same, 30-45, communicative, with a sense of humor, for discrete connection for exploration, and enjoyable times. **☎9433**

DOMINATE ME
Straight looking divorced guy, 41, good build. Needs a guy like me to call me names and worship your cock and butt. Harry a plus. **☎4094**

BEER AND SEX
Let's loosen up with a few beers, talk about sex, get naked and play. Masculine BWMM prefers in shape, straight-looking guy with slim waistline. 21-44 **☎6321**

LOOKING FOR ADVENTURE
50-year-old, straight-looking, in parties, looking for top. I work evenings. I will answer all calls. **☎7921**

SUBMISSIVE, HUNG SLAVE
BWMM, 29, 6', 145lbs, smooth, tattooed, truly 8", seeks well-hung, mature man into role-play. Oiled and on my knees, ready to fulfill your desires! **☎9566**

STRAIGHT, HANDSOME MAN, 30s
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **☎1138**

SLIPPERY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffling. Shoot big time! Uncut cocks/hairy asses. 20-45 all sizes. **☎2704**

DRIVERS WANTED
Good-looking, masculine BWMM, 40s, 6', 180lbs, blond/blue, a strong attraction to assertive, mature drivers, who are down for hot greek with round, tight, responsive driver. **☎9975**

SHAVED CROTCH AND PITTS
WM, mid-50s, looking for guys, 21-60, into playing with slim, hairless guy who is into spanking, massage, jacking off, and watching porn. **☎9971**

YOUNG COWBOY
Cute, athletic SWM, 25, bi-curious, athletic virgin, hazel eyes, seeks handsome, healthy GPM to stroke off to, maybe reciprocal blow jobs. Be generous and polite! **☎9429**

ASIAN SPECIAL
Special service for white male bi/married OK, 20-55, by Asian male 5'6", 125lbs, 34. You won't be disappointed. **☎7594**

ASIAN OR CAUCASIAN SUGAR DADDY
Wanted SWMM, young, tall, athletic, blond/blue. Seeking sexy, fit Bi Gay, married, Asian or White male, executive/lawyer/techie a plus, for long-term fun. Others races welcome. **☎2340**

HOT AND HORNY
BWMM, 31, good-looking, masculine, seeks hairy, masculine, fit BM, for encounters and fetishes. Must be disease free like me. **☎9331**

COMPLEMENTARY MESSAGE
Strong-handed, straight-acting, guy, 44, offers a soothing, sensual, touching experience for trimmed-bodied, masculine guys, 18-40s. **☎5908**

NAKED IN THE SHOWER
Slender, masculine WM, seeks similar guy, under 45, who would enjoy some good clean fun, with warm water and a bar of soap. **☎3465**

STRAIGHT OR BIM
Easygoing male, 42, seeks masculine, safe, discreet guy, with very trim body, who would like to get together for 1 or more erotic sessions. **☎8556**

EROTIC SENSUALITY
Do you like gentle touching, body contact, naked exploration? Thin swimmer, without a girlfriend, wants to hook up with similar guy, 20-45. **☎6198**

CUTE, SHAPELY AND EAGER
DWM, 40s, novice, likes dressing like a girl, and I'm quite pretty. Experienced with oral and have nice, round, virgin ass. This needs to change... **☎9746**

SUBMISSIVE MIDDLE-EASTERN
Masculine, attractive, affectionate, youthful, hairy SM, 43, 5'10", 155lbs, trim goatee, with accent, seeks strong, dominant man, HIV, for intense intimacy and sensual connection. **☎3809**

BODY TO BODY PHALLIC WORSHIP
Intense mutual, self-masturbation, dirty talk, drinking, partying, PM, your place, GJM, 50, emphasis in genitals. Lengthy play times, overnights. No videos, toys, shave genitals, sincere only. **☎3811**

FOREIGN OR NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship or intimate fun. **☎6286**

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **☎2956**

ORAL INTEREST
Male, 59, 170lbs, 5'10", interested in meeting a similar man with oral compatibility. Honesty and discretion required. **☎9487**

BI-CURIOUS WRITER
Handsome San Francisco writer, 6'2", 195lbs, well-endowed, looking for boyfriend. Bi-curious, seeks same in younger partner. **☎9831**

GAY WHITE MALE
SWM, 47, seeking same. Short term could lead to long term. Looking for a good time and see what entails. **☎9593**

SMOOTH ASIAN OR LATIN WANTED
Mature BM, 6'2", 240lbs, hairy top, looking for smooth, slim Asians or Latins, 25-40, for mutual pleasure, possible ongoing relationship. No games/cub types. D/D-free please. **☎9336**

NAKED FANTASIES
Photography, strip poker, strip search, prison guard, you name it! Safe, lean, straight-acting guy, 43, seeks similar male, 20s-40s. Sunnyvale. **☎3149**

MAGIC HANDS
I give long, slow, intense erotic massages. No formal training, but I have the intuitive touch. Bi's and straights, very discreet, versatile and safe. **☎9512**

SEEKING CYCLE BUDDY
GWM, good-looking, active, fit, seeks cycle touring buddies for nude beaches, russian river, and other activities. Palo Alto area. **☎8511**

BLOWJOBS
I want to get on my knees and be submissive to your large member. **☎1402**

HOT BOTTOM
Cute, athletic prettyboy, 35, very fit, and smooth, seeks older, masculine man, 35-60, for mutual pleasure. **☎9673**

FOR ASIAN LOVER
Friendly, romantic male, early young 30s, not into random sex, mostly a top, HIV. Prefer to meet relationship-oriented guys, under 25. **☎9282**

WHY SCRUB YOUR OWN FLOORS?
Submissive, crossdressing BWMM, experienced housemaid, seeks someone to love, honor, and obey; entertain and amuse. **☎7367**

GENTLE DOM
Athletic, attractive SWMM, 46, seeks a sweet-natured, sexually submissive woman for erotic play and LTR. **☎7312**

CATWOMAN OR SUPERHEROINE
SWM, 48, ISO adventurous, dominant/submissive ladies, into romance and possible LTR. Wonder Woman costume available. Rescue or capture me. **☎8815**

LUCKY GIRL
Over the knee... Bare bottom glowing red... Spanked happiness. **☎9756**

SLAVE FOR 75+ LADY
Humble, obedient WM, 50, would be house cleaning slave and house servant for lady at least 75 years old. You can be strict and you can use discipline to keep me obedient and humble. Would you sometimes allow me to be affectionate? **☎6575**

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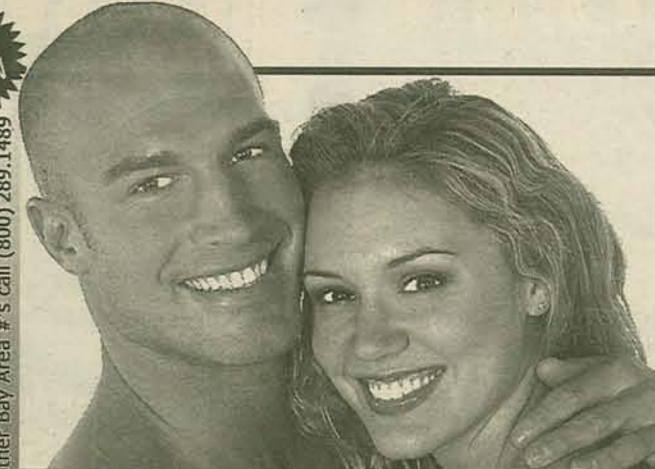
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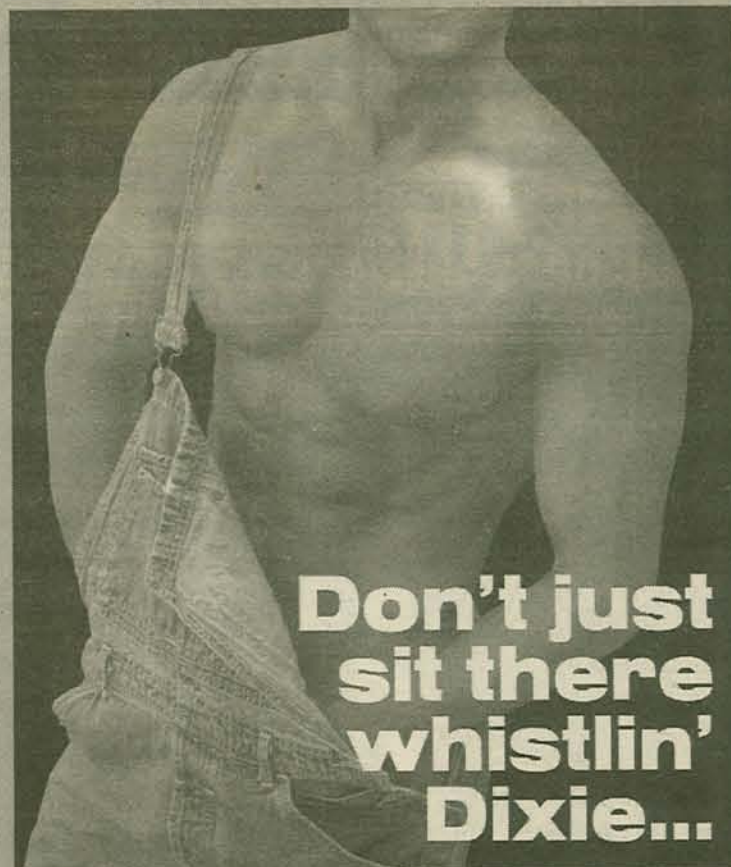
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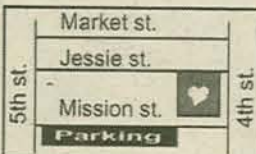
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